Kine WEEKLY

W. ELECTRIC ATTITUDE CONDEMNED BY C.E.A.

See page 3

"BILLY"

MEANS

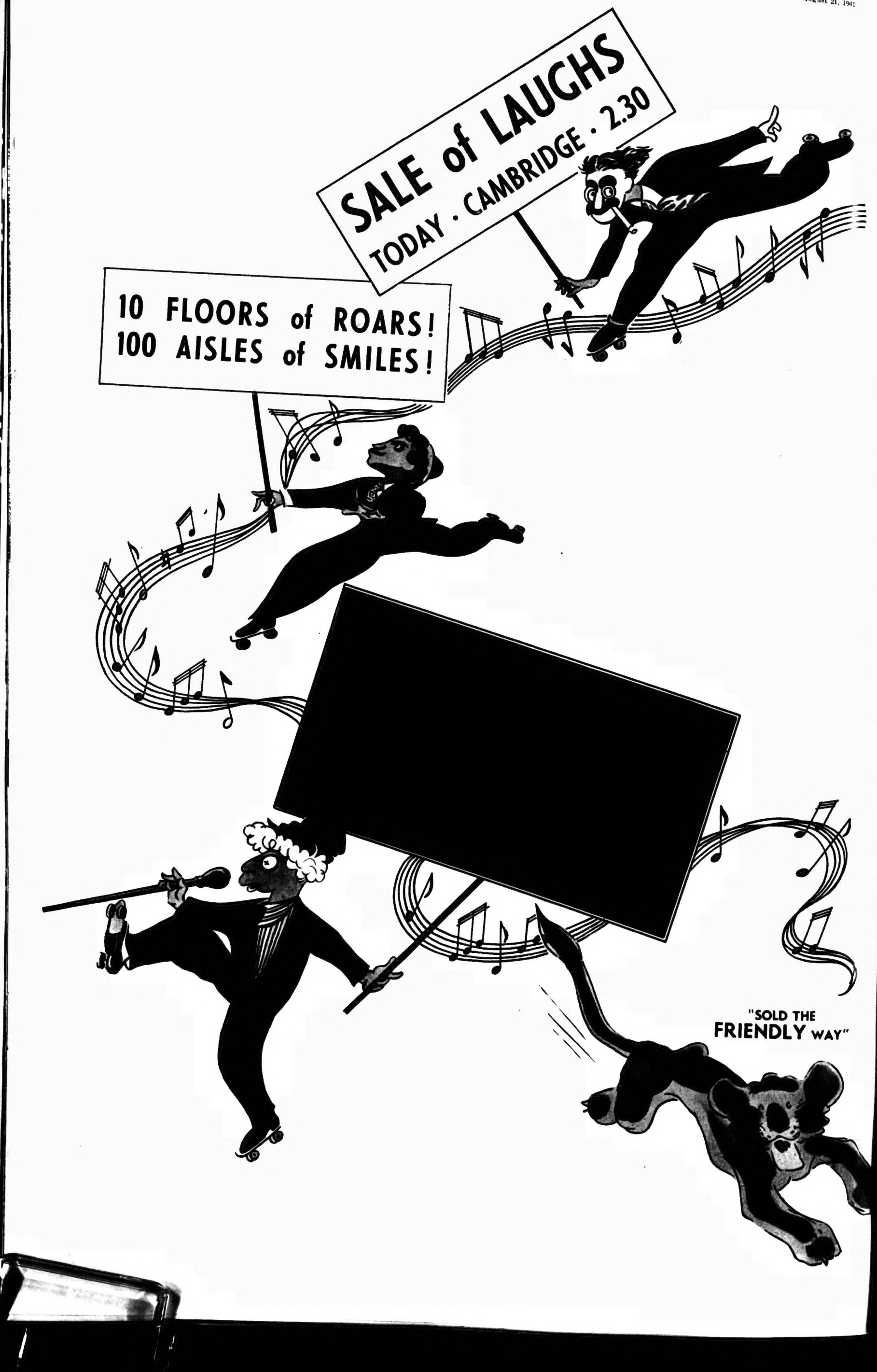
BUSINESS!

Robert TAYLOR

In Glorious Technicolor

BRIAN DONLEVY

Ian HUNTER · Mary HOWARD


SALE of LAUGHS
TODAY · CAMBRIDGE · 2.30
10 FLOORS of ROARS!
100 AISLES of SMILES!
"SOLD THE
FRIENDLY WAY"

KINEMA ASSESSMENTS IN RECEPTION AREAS
See page 5

Kinematograph WEEKLY

No. 1792 Thursday, August 21, 1941. Vol. 294

Charter Film Productions, Ltd.
ANNOUNCE
ROY and JOHN BOULTING
Now Preparing
"THUNDER ROCK"
The Great Stage Success.

"UNREASONABLE" ATTITUDE OF WESTERN ELECTRIC

Flaw in Act Prejudices Exhibitor-Hirers

IMPORTANT C.E.A. REPORT

THE refusal of Western Electric to share with exhibitors the cost of war damage premium is considered by the C.E.A. to be unreasonable.

DISCUSSIONS BETWEEN THE C.E.A. AND WESTERN ELECTRIC REGARDING INSURANCE OF SOUND REPRODUCTION APPARATUS AGAINST WAR DAMAGE HAVE PRODUCED A SITUATION WHICH ENTAILS AN INJUSTICE TO EXHIBITOR-HIRERS OF WESTERN ELECTRIC APPARATUS.

A suggestion from the C.E.A. that W.E. should cut out the War Damage Act and add a sum to secondary rentals whereby the company undertake to reinstate in the event of a blitz was rejected.

[*The situation under the Act was explained to members of the General Council last Wednesday by the association's solicitor. See page 27.*—ED.]

C.E.A. headquarters report to members on the situation in a series of notes as follows, leaving members to take what individual action is deemed prudent:—

A Non-existent Insurance

1. Our members want something that does not exist under the War Damage Act, *i.e.*, an insurance whereby they pay a premium (size of the premium not a matter of prime importance), and if their sound-reproduction set is destroyed, then it will be replaced.

2. Insurance under the War Damage Act is only certain as regards a premium of 1½ per cent. of the value insured. What will be ultimately paid is very uncertain.

3. It was suggested to Western Electric that they should cut out the War Damage Act and add a sum to secondary rentals whereby Western Electric undertake to reinstate in the event of a "blitz"; also there is no need to haggle over the premium.

An Unknown Risk

The reply of Western Electric is: No one knows the risk to be insured. The company has made some inquiries from insurance organisations to see if such a risk could be insured, but without success. In any case the premium would have to be enormous, because income tax would have to be considered on profits, and at 10s. in the £ might mean double the premium, which would be heavy in any case. Furthermore, the C.E.A. cannot say how many exhibitors would be willing to subscribe to such a scheme.

C.E.A. comment: Reasonable.

4. Western Electric contend that if they pay the premium they are entitled to the compensation.

C.E.A. comment: Literally reasonable, but unreasonable having regard to their good will with their customers.

5. Western Electric are quite willing to carry out their responsibilities as owners to insure and to collect the compensation.

C.E.A. comment: Literally a tenable position.

Unreasonable Attitude

6. The C.E.A. officers pointed out to Western Electric that the war damage premium is going to cost them a good deal of money, the cost of which they propose to transfer to exhibitors. They have an interest also that any sets which can be reinstated will benefit them inasmuch as the secondary rentals will resume. Therefore they ought to share with exhibitors the cost of the premium.

C.E.A. Comment

On this point, which is the strongest for exhibitors, Western Electric will not move. This attitude we think most unreasonable.

7. To say to Western Electric that we will go to the Board of Trade does not mean anything. Nor would it help the immediate situation. It will take time to get the Act amended, and there is no guarantee that the Board of Trade will amend.

If we were permitted to insure the sets we still do not know that the ultimate compensation would be any higher than the agreed valuation between the Board of Trade and the Western Electric Company, even if we insured by paying a higher premium. If the obligation was taken off Western Electric to insure, then they might feel that they were not under any obligation to replace at cost for those cases which they now offer.

As to whether the situation can be improved in conjunction with the Board of Trade is a matter to be further explored, but it will take time, and does not affect the present situation, and any amendment

Continued on page 5

MAX MILDER

Joint-Managing Director of Associated British

The directors of Associated British Picture Corporation announce that Max Milder, managing director Warner Bros. Pictures, Ltd., has been elected an additional director of the Corporation.

He has also been appointed joint-managing director with E. Lightfoot.

Recent additions to the Board of the Corporation are A. C. Allen, D.S.O., M.C., representing Allen and Overy, Mrs. Maxwell's solicitors, and N. C. Adshead, of the firm of J. H. Schroeder and Co., Investment Bankers.

HOME OFFICE AND S.O. FOR "TROOPS ONLY"

REGRETTABLE VIEW OF CARLISLE COUNCIL

A CLEAR indication that the Home Office does not countenance attempts of civic authorities to restrict Sunday opening to the Services is given in a letter to the Carlisle City Council.

For over eighteen months the Carlisle City Council have been considering the subject of Sunday opening. It was in January, 1940, that following the receipt of a certificate from the military authority that it would be an advantage to the Forces if the kinema were opened on Sundays, the General Purposes Committee recommended applying for the necessary powers.

The City Council subsequently turned the recommendation down by 19 votes to 9. It was then urged that the majority of kinema staffs were opposed to Sunday labour.

The terms of the Home Office communication are as follows:—

"If it was recognised that there were grounds for making kinema entertainment available on Sundays for members of the Forces and for friends who accompanied them, it seemed to the Secretary of State regrettable that the Council should be unwilling to make an Order under Defence Regulation 42 from a fear that other persons might enjoy such Sunday entertainment."

It is understood that in spite of this direction from the Home Office the General Purposes Committee do not intend to recommend the Council to submit a draft order.

At the next meeting of the Council a lively debate of the issue is expected. The Mayor, Alderman Matthew Thompson, a leading Nonconformist in the city, will lead the opposition.

The request of the military authorities for Sunday opening was refused, on Tuesday, by Carlisle City Council; the vote was 15 against, 13 for.

Manchester kinemas, especially those in the central area, have had to adjust their show times to allow for the earlier black-out hour. Closing times are staggered between 9.30 and 9.55 p.m.

Max Milder who has been elected a director of A.B.P.C. of which he has also been appointed joint managing director

A National War-Bonus Settlement

15 PER CENT. FOR SMALL-WAGE EMPLOYEES

Agreement for a war bonus on a national basis was reached at a meeting between the General Purposes Committee of the Cinematograph Exhibitors' Association and representatives of the National Association of Theatrical and Kinema Employees held on Tuesday last at 127, Wardour Street.

The agreement, which is retrospective to August 4, provides for the payment of a 12½ per cent. bonus on all wages of members of kinema staffs earning £3 per week and upward, and of 15 per cent. on all wages below that figure.

Details of the agreement are being settled and will be circulated by both parties within a few days. These will not need ratification by the main bodies of either organisation as the negotiating representatives had plenary power to negotiate a settlement.

PRODUCERS AND MAN POWER

Negotiations with Ministry

A meeting of the Producers' Association took place on Tuesday when the main subject of discussion was the draft agreement with the N.A.T.K.E. on studio conditions, etc. A meeting with the E.T.U. is also taking place this week.

Consideration has been given to the trend of the negotiations with the Board of Trade and the Ministry of Labour on the subject of the reservation of personnel.

While both these Government departments are convinced of the necessity of keeping alive British production and are keenly sympathetic with the man-power problems which confront our producers, they insist that the requirements of war-time industry demand that no personnel is engaged which can be better employed elsewhere.

This attitude of the Government is appreciated by the Producers' Association which, in their efforts to secure the retention of an adequate technical staff to ensure the production of at least 50 pictures annually, are considering ways and means of reducing to the absolute minimum the number of personnel engaged in our studios and laboratories.

It is hoped that a war-time rationalisation of the studio situation will result in the reduction of staff to the neighbourhood of 2,000 and, in this connection, a concession seems not unlikely to be extracted from the Ministry concerned that a token withdrawal of labour—the actual number of 150 is mentioned—will be agreed upon.

The whole subject of reservation, however, is still being negotiated with the Ministry of Labour and a definite conclusion is unlikely in the immediate future.

Second Projectionists De-reserved

FEMALE CALL-UP PROCEDURE

Indispensability Must Be Proved

THE final ruling of the Ministry of Labour on the reservation of theatre personnel was announced on Tuesday.

The decision, in brief, reserves all chief projectionists but withdraws the protection except in some 200 special cases—hitherto enjoyed by second operators. The position of women projectionists and trainees is safeguarded, special arrangements are made in respect of other female labour.

Representatives of C.E.A. and N.A.T.K.E. met Lord Terrington at the Ministry of Labour on Tuesday and were told the Government decision on reservation of kinema staffs.

These are as follows:—

From September 1 the reservation of second projectionists will be lifted with the exception of those employed in 213 kinemas where deferment from call-up will be granted to enable the exhibitors concerned to train alternative staff.

These 213 kinemas have been decided upon by the Board of Trade as the result of the projectionist questionnaire.

First projectionists between the ages of 25 and 35 will continue to be reserved.

As regards usherettes, a new system will come into force next week, under which employment exchanges will notify exhibitors where their girls are to be called for interview and provide an opportunity for the employers to state their view as to the indispensability of the girl to be called.

Reservation will continue of women engaged as first and second projectionists or *bona-fide* trainees.

Special arrangements are to come into being whereby C.E.A.'s branches will consult with each other on substitute female labour.

Lt.-Col. S. K. Lewis expressed his satisfaction (as far as he could express satisfaction) on the outcome of these extremely difficult negotiations. He also appreciated the co-operation he had received from Mr. O'Brien, general secretary of N.A.T.K.E.:—

"While I fully realise that kinemas will only be able to carry on with extreme difficulty, I feel that in all the circumstances of the increasing demand for man-power and woman-power, the C.E.A. has received as much consideration from the Government official as they can at this juncture expect.

"Nevertheless, I did make it clear that any further encroachment upon staffs, particularly projectionist, would bring about such a crisis as might compel the C.E.A. to obtain a statement from the Government as to its attitude to kinema entertainment generally, and as to its national value for the successful prosecution of the war."

"TARGET" ON SUNDAY ONLY

Effect of Stockport Decision

"Target for To-night" was shown at Southport Palladium on Sunday night (August 1). Early in the previous week P. Brown, the manager, asked the magistrates to grant a 30-minutes' extension to allow "Target" and "Western Union" to be shown in the same two and a half hours programme. As the magistrates refused, "Target" was made the Sunday night feature. The run of "Western Union" had to be clipped to six days.

World Events
ON
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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THE LESSON OF "THE TARGET"

LITTLE good can be done by inquests on past mistakes unless we are in the frame of mind to turn our experience to account when the next chance comes. "Target for To-night" has led to such an outbreak of verbal flak that it would be a pity if we did not salvage something out of the storm that would prove useful in the future.

We have learned one lesson that ought never to have been necessary; and that is the value of the safeguards contained in the Act of 1938. If this particular picture had not been booked blind, there would have been no complaint.

Any normal commercial producer has his misgivings as the Trade show of his picture draws near. But the law demands this exhibition to which potential customers are invited, and he knows it is not to be evaded.

If "Target" had not been a particularly good picture, those who undertook to exhibit it would have satisfied themselves with the feeling that they had at least acted patriotically. Fortunately, however, the picture is a very strong attraction, and that, as has been pointed out in debate, is the real cause of the trouble.

Of course, we now know it deserves, and will receive, very wide distribution. But between its completion and its booking the exhibitors as a body were certainly not made aware of its strength, and they ought to have been. There would then have been none of the challenges, the criticisms, the explanations which have overlaid the genuine and essential publicity to which so fine a picture is entitled.

Thanks to the quick apprehension of the kinemagoers as a body, a prompt and unparalleled success was registered overnight, very largely by word-of-mouth publicity. But although this result was so quickly achieved, not many medals are due to the Ministry of Information for it. The picture sold itself.

Next time, perhaps, there may not be such an easy conquest. We hope there will be as valuable a piece of national propaganda, although it would indeed be surprising if anything so spectacular and timely arrived.

But however anxious we may be to welcome a successor to "Target for To-night," good-will is not enough. We must see that whatever comes along has every form of assistance that the best brains can provide. Its preliminary publicity, its Trade treatment, its after-sales support must be one hundred per cent. efficient.

We must make sure of the wholehearted and nation-wide enthusiasm of our exhibitors. In the great majority of cases this may be taken for granted. But would anybody say it was universal?

There may be some machinery in the Ministry of Information for encouraging every effort, and, if so, this particular department will have to be at full strain. We know of an excellent appointment in the Ministry; he knows all there is to known about the exhibitor's point of view, and on his return to this country his value will no doubt be greater than ever.

What matters first, however, is the work which corresponds with that of the renter rather than that of the exhibitor, and it is upon the ability of the Ministry to handle this section of its job adequately that we press for reassurance. The time for preparation is now.

Long Shots

DAVID ROSE'S BUSY TRIP—NOTABILITIES AT RKO-RADIO SHOW—THE NEXT BOULTING PICTURE—AN IRATE TOWN CLERK "DADDY" BLACKTON DEAD—A FAN'S PROTEST

DAVID ROSE made his Clipper trip from New York to Lisbon, and thence to London in far less time than some of his film trade colleagues. He left New York on Monday, and arrived in London on Thursday, after only two days spent in Lisbon. He described his seven-week trip as a busy but very pleasant one.

PRODUCT which he saw in Hollywood convinces him that the pictures to be seen over here will be counted the best that his company has ever had on offer, while on this side with "Hatter's Castle" finished, he is going ahead with the casting of "The Admirable Crichton." Immediately that has been effected shooting will begin.

AT its second premiere in three weeks RKO-Radio scored yet another major triumph when "Dangerous Moonlight" was screened before a distinguished audience at the Regal, Marble Arch, on Friday evening, in aid of the Royal Air Force Benevolent Fund.

AMONG the British and Polish notabilities present were:—Sir Archibald Sinclair, Lord and Lady Riverdale, Lord Semphill, Sir Hugh Seely, Air-Marshal Garad, Air-Marshal Sir Leslie Gossage, Sir Arthur Balfour, Countess Racynska, Sir Arthur Street, Air Marshal Babbington, Major-General Modelski, Minister Stronski, Major-General Klimeki, Air-Vice-Marshal Ujejski, Air-Vice-Marshal Nutting, Air-Vice-Marshal Medhurst, Air-Commodore Goddard, Air-Commodore Chamier, and Air-Commodore Peake.

NEXT Thursday, August 28, Sarah Churchill, who is to be seen on Tuesday at the trade show of "He Found a Star," will be present at a Covent Garden ball as "Star Guest."

ADDITIONAL interest in this appearance comes from the fact that this is the first of such "Star Guest" appearances at big dance halls in London, under an arrangement by which the C.T.B.F. will receive a large percentage of the proceeds, thus providing a new and, it is hoped, fairly substantial source of income so necessary if the Fund is to maintain its standard of assistance to needy members of the Trade

LITTLE complaint can be made of the collaboration effected by the Services whenever film production is concerned. The most recent example of their helpful attitude is in respect of "Thunder Rock," the forthcoming production of the Boulting twins, who, it will be remembered, made the famous "Pastor Hall" picture.

TO direct the film, the Army has temporarily released Roy Boulting, who has been serving as an officer in the Royal Armoured Corps, and it is expected that twin-brother John, who produces, will also be given time off by the R.A.F. in which to make this important subject.

IN anticipation of the Leicester Square Theatre run of "Forty Thousand Horsemen," which opens on Friday, C. M. Woolf on Wednesday gave a lunch at the Savoy, where the guest of honour was the Rt. Hon. S. M. Bruce. No doubt the High Commissioner of Australia would be a great draw—printing difficulties make it necessary to write this note in anticipation—but I feel sure the picture itself will justify all the enthusiastic words that greeted it on its original show a month or so ago.

AUSTRALIANS in action are surely as nearly a box-office certainty as can be desired, and we are all looking forward to this picture being as fortunate as the last conspicuous "Horsemen" epic. By the way, since the Trade saw the Australian production it has been slightly trimmed; its length is now 7,247 feet, and its running time 81 minutes.

THE presentation of a drum-major's staff to the Dagenham squadron of the Air Training Corps was the high-light of a recruiting campaign in the district when, on the stage of the Heathway Kinema, Dagenham, Manager Philip handed the staff to the Mayor of Dagenham, who in turn presented it to Flying-Officer Edward Jarratt, R.A.F. V.R., who accepted it on behalf of the A.T.C.

APPROPRIATE enough, the film being screened at the Heathway was the Paramount film "I Wanted Wings," so that the film, the display of R.A.F. exhibits in the vestibule, and the presentation of the staff combined to heighten public interest in the recruiting effort. Flying-Officer Jarratt, during peace-time, was a member of G.F.D.'s publicity staff.

THOSE who remember the fine figure of Lieut-Col. E. R. M. English during his work in British studios will learn with regret of his death, announced this week. During the last war he was Provost-Marshal of London, and in that capacity had to pay official visits to theatres. Later he took to the stage, playing in musical comedy and later in films.

Presentation at the Heathway, Dagenham, of a drum-major's staff to the local squadron of the A.T.C. Flying Officer E. Jarratt is seen accepting the staff on behalf of the squadron from the Mayor

MENTION was made at North-Western branch meeting at Liverpool, on Friday, of a certain town in the territory where an exhibitor presented an application for Sunday opening to the Town Clerk. So indignant was that worthy official by this effrontery, that he is alleged to have torn the application in two and pitched it into the waste-paper basket. The outraged exhibitor vehemently protested, but later presented another application, which was considered by the appropriate committee and granted.

"GONE WITH THE WIND," at the Ritz, Leicester Square, has been such a success that it has created its own quota difficulties. Crowds pile in still to see the great M-G-M masterpiece, and ignore the British quota films that are shown with it.

AFTER all, "G.W.T.W." is an outsize helping in itself, and I am told that after it, although a British film is placed in the programme as a second feature, it frequently happens that the audience fades away before it has been played through.

U.S. Companies Earn Larger Profits

Kine. New York Cable from Motion Picture Daily

***EASTMAN KODAK** six month profit is nearly $10,500,000, which compares with about $9,000,000 the previous year. The current net after $9,000,000 approximate provision for Income Tax compared with $2,000,000 for the same purpose the previous year period.*

***UNIVERSAL EARNINGS** for 39 weeks to last July 27 is estimated at $3,000,000, continuing to gain.*

***RKO-RADIO'S** profit for the first half of the current year is estimated at $1,000,000 as compared with $250,000 the previous year.*

***20TH-FOX PROFIT** for first half of current year is $861,278, which compares with $117,213 profit same period the previous year when smaller reserve contingencies.*

***ONE HUNDRED CASES** have thus far been filed under the Arbitration System Consent Decree.*

***THE PROCEEDS** from the Canadian première of "The Prime Minister" for the Queen's Canadian Fund amounted to $1,400.*

***FRANK CAPRA** drops talks of producer partnership with U.A.; Selznick is continuing.*

***U.S. FILMS** of F. D. R. and Churchill are disappointing, only 200 feet being usable of 2,000 exposed.*

***CONCERTS ARE EXEMPT** from Canadian admission gross tax, leaving films the only amusement taxed.*

***JAPANESE FREEZING** order will virtually end film business with Japan. Paramount halts shipments of Japanese credits to be paid by Yokahama Specie Bank in San Francisco from September through to December totalling $840,000.*

THE suggestion for the establishment of kinema labour exchanges by C. A. branches put before the North-We rn Branch by R. F. Scott, General Manag of the Liverpool Forum, is by no means a ew one, although the proposed Liverpool s pe was wider. Members of the Birmingham nd Midlands Branch have had the benefit an employment register of kinema staffs for some years past. At the office of the S re-tary a list of unemployed managers nd employees generally has been kept for u of members, and in normal times has pr ed useful in enabling exhibitors to readil fill vacancies in their staffs.

MANY will share my regret at the de h, after a car crash, of genial, persua e J. Stuart Blackton. Sheffield-born e was a pioneer director with Edison, in 1 6, and claimed to have taken the first n s- reel in 1898. He built the first Vitag h studios and stayed with them over 20 y s.

"DADDY" BLACKTON will be mainly recalled for "The Glorious Adventure," Britain's first colour feature, which he made for Stoll in 1921, starring Lady Diana Manners; and later "A Gipsy Cavalier" with Georges Carpentier, in which Flora le Breton was nearly drowned in a coach accident.

IT was Blackton who in 1924 sent for Victor McLaglen (discovered by A. E. Coleby) and launched the beefy boxer-actor on his long Hollywood career. Another distinction was his setting up a studio in the Strand, on the site of what is now Bush House. Practically all the early silent stars were handled by him. I always found him a man of much culture and charm.

OUR need to economise film stock has brought several suggestions, and the one expected to excite least adverse criticism was the elimination of the long credit titles which normally preface a big feature. I have, however, just received an indignant protest against this from an enthusiastic fan, to whom this list of specialists and technicians is of first-class interest.

MY correspondent keenly watches for the names of writers, directors, cameramen, art editors, musicians and their assistants, and tabulates them as fully as the conditions allow. In the normal way any part of a film which is followed so closely justifies its inclusion—the pity of it is that normal considerations no longer apply. The real question is how big a percentage of film goers does my correspondent represent?

UNLESS we are all misreading public reactions, people as a whole are rather impatient to get on with the action. I certainly think it worth while to put forward this point of view, but the demand for economy of celluloid is insistent and something has got to go. Any limitation of the number of prints means bad quality and worn-out copies for the later runs, and this obviously has to be avoided if possible.

L. E. BENJAMIN, now a lance-corporal in the service of the King, is the latest claimant to the blushing honours of youthful kinema management. A month after his 22nd birthday he was appointed manager at the Odeon, South Hackney, and joined the Forces last November from the Regal, Southampton, one of the largest theatres on the South Coast.

A CUTTING from a Rangoon paper gives information of some very useful work accomplished by George Reardon, of British Film Distributors (India), Ltd., whom Wardour Street will remember for his association with B.I.P. Export and the A.B.C. Theatres booking department.

THE Burma Kinema Trade Association had recently to face a steep increase in import duties, and resolved to close down their Rangoon kinemas in protest, the duties having severely limited the supply of films.

THE services of George Reardon and his friend Kenebeck, members of the Kinematograph Renters' Society, of Bombay, were enlisted, and the two, who had recently settled a dispute in Iran, came to Rangoon.

HERE they intervened with such purpose that the situation was considerably eased, and the Burma Association tendered their visitors a farewell luncheon, at which the manner in which the problem was handled by Messrs. Reardon and Kenebeck was warmly praised. In reply G. R. said if they needed his help in the future they had only to call for him.

THE STROLLER.

Close-Ups

By

Screencomber

ELIMINATING CREDITS

A SUGGESTION that credit titles might be eliminated to save footage has been received with horror in the studios. It has been pointed out that some time the star gives his best performance in the credit titles, and is it fair that mention should not be made of the producer, director, assistant director, associate producer, associate director, associate assistant director, author, adaptor, script writer, scenarist, dialogue writer, cutter, assistant cutter, sticker-together, puller-to-pieces, music director, assistant musical director, composer, first violin, second trombone, lighting expert, camera operator, clapper boy, property man, wardrobe mistress, carpenter, plasterer, electrician, sound engineer, and even Uncle Tom Cobleigh, who had just paid an unexpected visit to the studio.

STORY CONFERENCE

"WHAT they want these days is realism, and this Nelson touch is too mushy, so we give it a twist, and this dame Emmy Hamilton ain't lovely at all, and Nelson—we've got to change that name from Horace, on account of its sounding pansy, to Battler Nelson.

"So Batty, for the sake of his country, has to get like that about this femme, so when along she comes they want him to take a gander, so they put his telescope to his blind eye, but Batty just turns pale and they see that he's not all that blind, so they hoist the signal 'England Expects That Every Man This Day Will Do His Duty.'

"So Batty takes another look at his Emmy and ups and cries, 'For Gawd's Sake, Kiss Me, Hardy!' and so we can give it a topical touch we'll call it 'V for Victory.'"

SOB STUFF

GRACIE FIELDS had tears in her eyes as she bade farewell to her Albert Hall audience on Sunday. Gracie, it seems, broke down at the thought of having to go back to America and leave us again. However, her heart is with us, she says, and that, at least, should encourage us to look forward to next winter's blitzes with courage and fortitude.

S'LOVELY

CHARLES LAUGHTON, you should know, has given the biggest party ever to British airmen visiting Hollywood. Said one of the young airmen who danced with Deanna Durbin, according to the *Evening Standard* . . . "This is a lovely war."

That's what he and Charles think.

PLAY THE GAME, CADS!

JUDGING from the stories we hear, what is needed in this Trade is a Union for the big executives. Wherever we go we hear the same old tale of the shameful way the higher ups are being treated by the further downs.

Take the studio workers, as a glaring case. They have already given it out that they refuse to work overtime without getting double or quadruple pay, we forget exactly which. You can well understand the big noises being puzzled by such an obstructionist attitude. Why such uproar about an extra half hour or so? Why this unpleasantness about a few paltry shillings?

Your big exec. will point out to you that he is always willing to stick to his job for an extra half hour or so without demanding anything more than his few hundred pounds each week and where would the business be if he started asking for double pay at that rate?

Come workers, play the game! Let us follow the unselfish example of the big noises and no more squabbling over a few shillings. Let the chief be our shining example let us be proud to follow in his footsteps—especially the few hundred pound part of it.

GERMAN FAN TALK

"TELL me plees, Heinrich, it is true dot der Britischers haf der 'Pumpernickel Schmidt' kino maked?"

"Ja, Friedrich, der Britischers haf der 'Pumpernickel Schmidt' film made."

"Und at der gross General Goering the fun vos poked, nein?"

"Ja, Friedrich der gross Marschal Goering mit fun poked is."

"Tell, plees, Heinrich vy der Britischers, ven der war already they haf loosed und der concentrated camps into they will soon be put, make fun at der brave Gestapo und our noble Marschal?"

"Der Britisch very stoopid peoples vos, und dey think dot our gallant Field Marschal und General und Air Marschal der Herr Von Goerings etcetras der gross komiker iss."

"Heil der Field Marschal!"

"Heil der 'Pumpernickel Schmidt.'"

SENSATION

POSITIVELY the greatest film sensation of the year. Unbelievable! Incredible! Sensational! We are the only kinema in the district not showing "Target for To-night." Don't miss this film sensation, remember we are positively not showing this terrific attraction for the week commencing August 18—or any other week either.

David Rose, managing director of Paramount, who has just returned from U.S., chatting with G. T. Cummins of British Paramount News at a staff gathering

PREMIER SEES FILM OF OCEAN CONFERENCE

PICTORIAL RECORD OF MOMENTOUS OCCASION

Newsreel pictures of the historic ocean conference between the President of the United States and Winston Churchill were generally released on Tuesday. They present a pictorial record of one of the most significant aspects of the war, and were recorded by two cameramen with complete sound equipment representing the five British newsreel companies, who were afforded every facility by the authorities.

One of the first appointments kept by Mr. Churchill on his return to this country on Tuesday was a visit to the Ministry of Information, where he saw the complete film record of his meeting with President Roosevelt. The screening took place in the Ministry theatre and included shots of his arrival in London on Tuesday morning.

Among those who also saw the film were some of the Service officers who were with Mr. Churchill on board the *Prince of Wales*.

The news-reel record of the occasion is described by a KINE representative as a thrilling pictorial record of a momentous occasion.

A Human Story

As opposed to the fanfares and bombast which make the meetings of the Continental Dictators, this historical picture is a homely and human document of two peace-abiding citizens, concerned only with the right of nations to live in amity. To see our Premier exercising on the wet deck in a choppy sea or amusedly watching the battleship's crew investigating the contents of the President's gift of tuck boxes, will bring home the fatherly friendliness of this great statesman.

Condensed History

One day, doubtless, when present-day secrets can be made public, we shall see the picture lengthened to include the balance of the film exposed during the trip and perhaps sound-recordings of many of the incidents which in the News Reel are merely subject to the running commentary.

Meanwhile, the public will be content with perfect photography which records the bumpy crossing, the landlocked rendezvous with its contrasting placid sea, the visit of Mr. Roosevelt to H.M.S. *Prince of Wales*, Mr. Churchill's return visit to the U.S. flagship, naval ceremonial reception, and the dignified Sunday church service with the heads of two great nations taking part.

It's a great little film, a matter for pride in our country's leader, the friendship between two democracies which brought about the meeting, and the might of our Navy to make the plan capable of fulfilment.

Coward Prepares First Solo Production

A NAVAL EPIC

From Our Studio Correspondent

Noel Coward, about whom the Press have within the last week mentioned his name in connection with his own production, has not, as far as I can find out, finally completed details of his first solo production. I understand that he wishes to produce, direct, star and write the story which concerns current events of the British Navy in the Atlantic war. He feels that a picture made on the right lines about the Navy would have very great propaganda value in America, but he wishes to make a big feature production otherwise the value of the naval action and other scenes would not be sufficiently elaborate—considered against the background of the war. In production circles it is mentioned that Two Cities Films may sponsor the production for Columbia release, but in fairness we must point out that Coward is still engaged in writing the story and no details have yet been finally settled.

RECEPTION AREA ASSESSMENTS

EXHIBITORS' CASE AGAINST ANY INCREASES

When the quinquennial valuation of premises for rating was postponed by special order some time ago a loophole of re-valuation was left open in the shape of "proposals" which might be made either by a rating authority or by the owner of premises seeking reduction of the rateable value.

In certain districts where authorities have reason to believe that business has increased due to the reception into the area of a number of dwellers formerly living in evacuation districts, they are making ready to put forward proposals for an increase of rateable value based on the larger amount of business supposed to be passing.

Improved Business

While no one would attempt to deny the fact that in many such places business has improved to a remarkable extent—in some cases kinemas are doing better business than they have ever done—it should also be remembered that expenses have increased in proportion. Wages, running expenses, overhead charges, all have risen, and are still rising; in every direction a kinema proprietor is paying more for everything he uses. Fuel, electricity, advertising costs, all have gone up, and to such a high percentage that when balanced against increased takings the actual benefit the exhibitor is gaining from improved business is not nearly so great as it appears.

This argument should be used to resist any demand for an increased assessment.

Prepare Figures

It would be well for exhibitors to compile a list of expenses and work out the percentage of the increase. When an exhibitor has done this he himself will probably be surprised by the figures, which should certainly impress the rating authority, who most likely has not taken into account the high percentage of increased expenditure which the exhibitor has had to meet.

The great point, however, is for all exhibitors in a district where a demand has been made for increased assessment to act together. If one or two exhibitors accept the increase without protest the position of other exhibitors who contest it will be made extremely difficult.

N. Ireland Army Command

FILM ADVISER APPOINTED

A request by the War Office for a nomination of a honorary command adviser for Northern Ireland was considered by the K.R.S. to operate in connection with the Amusement Caterers' Association in the supply of films to the troops has been met by the nomination of Mr. Gibson (Pathe Pictures, Ltd.).

Rubber-Stamping Service Decisions

THE ARMY FILM CONTROLLER

K.R.S. Voice Strong Resentment

WARM resentment against being required to rubber-stamp appointments already made was voiced at the meeting of the Council at the Kinematograph Renters' Society on the report of the president and secretary on their recent interview with Army Council officials.

The matter arose from the intimation of the appointment of a Controller of Kinematography by the Army Council to co-ordinate various film activities carried out under the ægis of the War Office.

At an earlier meeting the president and secretary were empowered to obtain from the War Office a description of the functions of a Controller of Kinematography, the Council being of opinion that as distributors of films they might be inclined to make a nomination of their own.

The Controller's Duties

It was reported to Tuesday's meeting that the K.R.S. officers had met Col. Killick, secretary of the Army Council, and J. G. Hughes-Roberts, Government kinematograph adviser. Col. Killick had outlined the Controller's duties, one of which was to be chairman of the already existing joint advisory committee of exhibitors, renters and War Office representatives, whose functions would be widened.

Col. Killick intimated that the appointment had not yet been made; the name of Capt. Paul Kimberley had been submitted to various Trade associations, all of whom, with the exception of the K.R.S., had approved and in some instances commended the approval.

Film Supplies to Troops

Discussion which ensued followed the lines that as suppliers of the films which would be shown to the troops the society should have been consulted before any appointment was considered. Capt. Kimberley's ability in technical matters was eulogised, but on the distribution side the society could suggest a person or persons more closely connected with actual distribution.

Criticism was also voiced regarding the joint advisory committee which had been set up but not called for consultation. Here was a matter upon which it ought to have been called together.

Some members pointed out that four other associations having approved, the abstention of the K.R.S. would be overborne. In reply, it was stated that this fact did not alter the council's objection to the manner in which the appointment had been notified for approval.

It was eventually resolved that the council of the K.R.S. having heard the report of its president and secretary, the proposals made do not command the support of the council. An intimation was added that the K.R.S. requested the opportunity of making other nominations.

RESERVED SEATS FOR WORKERS

Northern Exhibitors' War-Time Plan

Some northern exhibitors are considering the possibility of reserving specially for war workers a number of seats at evening performances. At the moment nothing more than an idea which is being probed, it is thought that some of an arrangement might be made so that tired workers need not wait in queues.

When a KINE reporter asked war workers queueing outside the Regal, Rochdale, and the Savoy, Burnley, this week for their opinions on what he put forward as a "possibility" they were unanimously in favour of such an arrangement "if," as one fifty-year-year-old machinist added, "such a thing could be made practicable."

"We look forward to going to the kinema," said another, "but it does take the gilt off the gingerbread if we have to wait in a queue for our entertainment after a long shift on our feet."

Although some managers think adequate arrangements could be made for the convenience of war workers others feel that the whole idea would be quite impracticable.

What do you think?

Continued from page 3

C.E.A. CRITICISM OF W.E. ATTITUDE

secured could equally well be substituted at a later date if it offers any advantage.

8. Western Electric's offer really amounts to this:—

(a) They will insure the set for a valuation agreed with the Board of Trade. The premium quoted on the back of communications to members representing 1½ per cent. of the value was the value that can be collected in each case. This is the only insurance available under the War Damage Act.

(b) They will replace where only renewals are required at prime cost. They will replace a totally damaged set by a second-hand set if one is available, or by a new set if none is available. In all these cases they will credit the full amount of compensation received under the War Damage Act, but any difference has to be made good by the exhibitor.

(c) The exhibitor has to pay the whole of the premium.

Your officers have indicated that exhibitors cannot get the full insurance they want as set out in paragraph (1) of this report, but they do not think the offer itself is unreasonable solely because in relation to facts it is the only one available. They think the attitude of Western Electric in refusing to share the premium is most unreasonable.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., AUGUST 21, AND WED., AUGUST 27

Thursday

The Great Lie (*Warner*)

Phœnix Theatre. 2.30 p.m.

Cast: Bette Davis, George Brent, Mary Astor, Lucile Watson, Hattie McDaniel, Jerome Cowan, Charles Trowbridge, J. Farrell MacDonald, Grant Mitchell and Sam McDaniel. **Director:** Edmund Goulding.

In "The Great Lie," Bette Davis plays a completely sympathetic character, Maggie Patterson, a wealthy, but simple and wholesome girl, who breaks off her engagement to Peter Van Allen because of his fondness for wild parties, but is deeply hurt when, after such a party, he marries the fascinating Sandra Kovak, a famous concert pianist. However, Pete discovers that his marriage is not legal, and after chivalrously offering to remarry Sandra, he returns to Maggie. Their blissful honeymoon is interrupted by a Government order to Pete, a skilful aviator, to conduct a South American survey flight. After he has gone, Maggie learns that Sandra is going to have a child—Pete's.

When the expedition is reported lost, Maggie offers Sandra a large sum of money to go away secretly to have her baby, and let Maggie bring it up as her own. Sandra accepts, and as soon as possible resumes her interrupted career. But Pete is not dead, and when he returns, Sandra reappears to claim her child. How the problem is finally solved is told in a series of strongly emotional scenes, packed with breathless suspense.

Mary Astor has her biggest rôle to date as Sandra, and gives a really distinguished performance; George Brent is splendid as the aviator husband. Production values are first-rate, and great music forms the appealing background for the film's dynamic action.

The Big Store (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Groucho, Harpo and Chico Marx, Virginia O'Brien, Virginia Grey, Margaret Dumont, Douglas Dumbrille, Henry Armetta and Marion Martin. **Director:** Charles Reisner.

Six hit musical numbers feature the Marx Brothers' newest funfeast, in which Harpo and Chico have their usual solos on the harp and piano, while Tony Martin sings three songs and Groucho and Virginia O'Brien join forces in a novelty song and dance number.

Most spectacular number is "Tenement Symphony in Four Flats," sung by Martin with Harpo and Chico playing their favourite instruments during one chorus. A forty-piece orchestra of youngsters and a twenty-four-boy choir furnishes the accompaniment.

The story finds Groucho as Wolf J. Flywheel, private detective, assisted by Harpo and Chico, trying to protect Martin from an unknown killer in the department store, setting for most of the film. After almost demolishing the store and scaring the life out of customers and sales girls, the Marxes finally "get their man." Groucho also gets his woman, the wealthy owner of the store, whom he woos and wins in typical Groucho fashion.

Friday

The Great Mr. Nobody (*Warner*)

Phœnix Theatre. 11 a.m.

Cast: Eddie Albert, Joan Leslie, Alan Hale, William Lundigan, John Litel, Charles Trowbridge, Paul Hurst and Dickie Moore. **Director:** Ben Stoloff.

In this highly entertaining, human comedy, Eddie Albert is seen as "Dreamy" Smith, an idealistic youth who plunges recklessly into danger to rescue people—and has to be rescued himself. But in the end he is revealed as a real hero, for he has foregone his life-long dream of owning a boat, and postponed his marriage, in order to pay for an operation on a crippled boy, and to keep the boy's family when they are turned out of their home for non-payment of rent. His heroism is rewarded, but his marriage has to be postponed again, for he is called up to serve his country.

Underground (*Warner*)

Phœnix Theatre. 2.30 p.m.

Cast: Jeffrey Lyn, Philip Dorn, Kaaren Verne, Mona Maris, Peter Whitney, Martin Kosleck, Erwin Kalser, Ilka Gruning, Frank Reicher, Igon Brecher. **Director:** Vincent Sherman.

This timely new picture "Underground" has created a sensation in America, not only by the sledge-hammer force of its attack on Naziism, but by its authentic revelations of how followers of freedom opposing the régime, spread their message through illegal radio stations, hidden printing presses and other methods, under cover of darkness.

The film tells of brother against brother, neighbour against neighbour, and the strange cases of love that are born in lands where people are frightened to talk and think. Jeffrey Lyn portrays an eager young soldier unaware that his brother (excellently played by Philip Dorn) is the leader of the underground movement. Kaaren Verne, beautiful and vibrant new screen personality, portrays a revolutionist who is a violinist in a night club as a cover-up. Mona Maris, exotic South American actress, is cast as another member of the group, and Martin Kosleck gives a most convincing performance as the ruthless Gestapo chief.

Thrown together, these characters tell a story as breathless and exciting as the movement that inspired it.

Tuesday

Lady Scarface (*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Dennis O'Keefe, Frances Neal, Judith Anderson, Mildred Coles, Eric Blore, Andrew Tombes, Damian O'Flynn and Rand Brookes. **Director:** Frank Woodruff.

After a succession of robberies in Chicago, O'Keefe, a detective, is detailed to round-up the culprits. He manages to trail Horace MacMahon, one of the criminals, only to find Frances Neal, a newspaper photographer and his fiancée interrogating the man. Through information laid by MacMahon, O'Keefe and Miss Neal go to New York, where a trap is set for the gang leader. It is skilfully evaded, but two members of the gang are arrested and reveal the identity of their chief. How the gang leader is finally baited, the powerful sequences in which Miss Neal narrowly escapes death at her hands and the romantic conclusion to the film are all grand highlights in a superbly mounted photoplay.

Wednesday

Father Takes a Wife (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.

Cast: Gloria Swanson, Adolphe Menjou, John Howard, Desi Arnaz, Florence Rice and Helen Broderick. **Director:** Jack Hively.

This ingeniously conceived comedy-romance presents Miss Swanson as a glamorous stage personality who marries Adolphe Menjou, a wealthy widower.

The honeymoon is a great success until a penniless Mexican singer is discovered aboard the honeymoon yacht. When the Mexican shows signs of disturbing the marriage, Menjou's son takes a hand, only to find that his own matrimonial bliss is being seriously disturbed by the interloper.

The manner in which the father and son scheme to rid themselves of the menace to their marriages and the conclusion which finds them successful and the Mexican well on his way to fame as a concert singer, are grand highlights in a story teeming with hilarious incident.

Essentially developed on comedy lines, the new film proves, beyond doubt, that Miss Swanson has retained the brilliant personality which made her one of the screen's most attractive stars.

"SIGNS OF THE TIMES"

The Magazine ★ ★ ★ ★ ★ ★ *of the Screen*

This highly interesting Magazine film appeals to all audiences through its wide selection of striking subjects—variety—humour—sport—travelogues, etc. Length under 500 ft. 26 different editions per annum. Not more than three attractive short publicity items in any edition.

EXHIBITORS

are invited to send us particulars of seating capacity and number of shows played weekly if interested in booking six or more editions at fortnightly intervals.

Mention booking fees required.

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Eddie Albert in a scene from THE GREAT MR. NOBODY (Warner)

WARNERS COMPLETE TWENTY-TWO

SIX SHOOTING AT BURBANK

STRONG production activity maintained by Jack L. Warner during the spring and summer has given Warner Bros. a record total of 22 pictures actually completed and awaiting release; in addition, six are now shooting and seven more are being readied for the floor. These figures are quite apart from the seven productions being Trade-shown by the company in London this week.

Among the most important of the new pictures are Gary Cooper in "Sergeant York," produced by Jesse L. Lasky and currently topping the best Warner grosses in America; James Cagney and Bette Davis in "The Bride Came C.O.D."; and Edward G. Robinson, Ida Lupino and John Garfield in "The Sea Wolf," based on Jack London's thriller of the whaling days.

"The Bride Came C.O.D." markes the first co-starring appearance of James Cagney and Bette Davis, and also is Bette's first comedy for about four years.

Considerable importance is attached to "Underground," another of Warner's hard-hitting exposures of Nazi terrorism in trying to stamp out the activities of Hitler's freedom-loving enemies in the Reich.

Marlene's "Man-power"

The principal stars on the company's roster, together with others engaged for special pictures are represented in the finished product. Marlene Dietrich has been brought in to appear with Edward G. Robinson and George Raft in "Man-power," while Fred McMurray is cast with Errol Flynn in "Dive Bomber," a big-scale Technicolor spectacle carrying the dramatic force of "The Dawn Patrol." Another flying thriller, "The Flight Patrol," gives a grand break to Ronald Reagan, Olympe Bradna and William Lundigan.

On the lighter side Ann Sheridan, Jack Oakie, Martha Raye and Jack Haley put plenty of comedy into "Navy Blues"; Merle Oberon, Dennis Morgan and Rita Hayworth inject laughter into "Affectionately Yours"; Priscilla Lane, Jeffrey Lynn, Ronald Reagan and May Robson make a great show of "Million Dollar Baby," an original story that excited keen bidding in the scenario departments of several companies before Warners secured it at the top figure.

New Cronin Film

A. J. Cronin's play, "Jupiter Laughs," filmed under the title "Shining Victory," provides an excellent vehicle for Geraldine Fitzgerald; and, like "The Citadel," this picture has the powerful dramatic impact characteristic of all Cronin's writing.

Brenda Marshall, strengthening her hold on star-billing, has two in the new roster—"Singapore Woman," with David Bruce and Virginia Field, and "Highway West," with Arthur Kennedy and Olympe Bradna.

A Billy Bishop Epic

The largest American unit to start production in Canada in the last 20 years has been sent across the border by Warner Bros. to make "Captains of the Clouds," based on the book by Air Marshal Billy Bishop.

Headed by James Cagney, George Brent and Dennis Morgan, the company is now shooting in Ottawa and Trenton under the direction of Michael Curtiz, with a production budget of 1,500,000 dollars. "Captains of the Clouds" is being made in Technicolor, with the full co-operation of the Air Ministry, who have seconded Squadron-Leader Owen Cathcart-Jones as technical adviser. The story covers the Canadian Air Force from its early days to its full development as a powerful striking arm and the cradle of fighting pilots from all over the Empire, gathered there under the British Commonwealth Air Training Plan.

"TO BE OR NOT TO BE"

Korda-Lubitsch Partnership

One of the most sensational production partnerships in film history is announced by United Artists, who state that Alexander Korda is producing a new important picture, "To Be Or Not Tto Be," with Ernst Lubitsch directing.

Preliminary reports indicate that "To Be Or Not To Be" will be produced on a lavish scale with all the characteristic genius of Alexander Korda and Ernst Lubitsch, two of the world's outstanding film personalities.

Injunction for Film Title

"THIS MAN IS DANGEROUS"

AN interim injunction restraining Rialto Products, Ltd., from "selling, letting, exhibiting or procuring the exhibition" of a film under the title "This Man is Dangerous," so as to pass off the film as a screen production of Peter Cheyney's novel of the same name, was granted to Mr. Cheyney by Mr. Justice Oliver in the Vacation Court on August 13.

The film is an adaptation of a book entitled "They Called Him Death," written by John Victor Turner, whose pen name is "David Hume."

Gilbert Beyfus, K.C., for Mr. Cheyney, contended that the title of the film would lead ordinary members of the public to suppose that they were going to see a screen version of Mr. Cheyney's book. He did not want his work turned into a second-feature film, as this one was. Some 50,000 copies of the novel had been sold, and an edition of 25,000 copies was in preparation for the Australian market.

Mr. Turner had behaved, he said, with the greatest propriety, and when he learned of the proposed title of the film of his book he protested to Rialto Productions, Ltd.

J. V. Nesbitt, for Rialto Productions, Ltd., said that they were not attempting to gain any benefit from Mr. Cheyney's book. "This Man is Dangerous" was a common-place expression in which Mr. Cheyney could not have any proprietary right, and the defendants were entitled to use the title as long as they made it plain, as they had done, that it had nothing to do with the book. The public were told clearly in the credit titles of the film that it was taken from David Hume's story. The posters of the film supplied to kinemas contained the words "David Hume's thriller."

Mr. Nesbitt also stated that two and a half million people had seen the film and not a single person had given evidence that he went to see it in the belief that he was going to witness a film based on Mr. Cheyney's book, or that he had been misled or deceived in any way.

Granting the injunction, Mr. Justice Oliver said that the public, who might be deceived, had to be protected.

He directed a speedy trial of the action.

World Famous Story in Technicolor

"THE SHEPHERD OF THE HILLS"

Some years ago Harold Bell Wright, a painter and decorator who had turned pastor, wrote a novel called "The Shepherd of the Hills," that was to make him world famous. It was one of the first works of popular fiction to sell a million copies, and it transformed the comparatively unknown Mr. Wright into one of the great names of his generation.

Paramount has now brought this great story to the screen, and it is to be Trade shown at the Carlton Theatre on Thursday, August 28, at 10.30 a.m.

The film, produced in Technicolor, has been directed by Henry Hathaway, who acted in a similar capacity for Paramount's previous colour spectacle of the outdoors, "Trail of the Lonesome Pine."

The cast is headed by John Wayne, Betty Field, Harry Carey and Buelah Bondi.

The story of "The Shepherd of the Hills" is laid in one of the most picturesque districts in America, the Ozark Mountains of Missouri. Harold Bell Wright discovered this backwash of civilisation during his days as a minister and saw in it the ideal background for one of the most powerful and dramatic stories ever written.

SHEFFIELD BLACK-OUT OFFENCE

Harold Markey, chief operator of the Forum, Sheffield, was fined £5 at Sheffield Police Court for a breach of the blackout regulations. A summons against the company for a similar offence was dismissed.

It was stated that a powerful light was shining through an aperture into the sky. There was an "alert" at the time, and a crowd gathered and became hostile. Markey should have been on fire-watching duty, but had gone home.

SELDOM before—and certainly not during the war period—has this company met for its Summer Sales Convention with such a feeling of calm optimism for the future, coupled always, of course, with the realisation that preparedness for any sudden eventuality must always be the prime consideration.

The six months just past have been trying for all, although, despite conditions, both the company and its exhibitors have enjoyed a season of trading that was hardly to be expected at the outset of the year.

With the knowledge of our offerings for the coming months, we have every reason to expect the continued confidence of exhibitors and a business season well able to bear comparison with the best that has gone before.

Our studios have added to their manpower in both producers and directors; have fortified their list of stars and players; have signed many new personalities in the field of writing, combing a vast literary market to obtain only the best in story material.

On the following pages will be found details of pictures, both in production and completed, and expected for early screening, as well as others in the course of preparation, and we feel they justify the personal attention of every exhibitor.

MANAGING DIRECTOR,
TWENTIETH CENTURY FOX FILM CO., LTD.

The Screen's most famous story
and 20th Century-Fox's greatest picture

"BLOOD AND SAND"

TYRONE POWER
LINDA DARNELL RITA HAYWORTH
NAZIMOVA
IN TECHNICOLOR
Directed by Rouben Mamoulian

Romance, rhythm and laughter-intrigue in the millionaires' playground

BETTY GRABLE
DON AMECHE
ROBERT CUMMINGS

IN TECHNICOLOR
Directed by Walter Lang

The most beautiful novel of our time . . . perfectly cast . . . perfectly told

"HOW GREEN WAS MY VALLEY"

WALTER PIDGEON MAUREEN O'HARA
ANNA LEE

Directed by John Ford

An thrilling movie . . . the Battle of Britain . . . the Battle for Freedom

"A YANK IN THE R.A.F."

TYRONE POWER BETTY GRABLE

JOHN SUTTON REGINALD GARDINER

Directed by Henry King

Fun, music and winter sports . . . with the sky the limit!

SONJA HENIE JOHN PAYNE

GLENN MILLER and his ORCHESTRA

Directed by H. Bruce Humberstone

His quarry—the world's most hated man!

"MAN HUNT"

WALTER PIDGEON JOAN BENNETT

GEORGE SANDERS

Directed by Fritz Lang

In the "Jesse James" tradition – grand action story of America's Bandit Queen

"BELLE STARR"

RANDOLPH SCOTT
GENE TIERNEY

IN TECHNICOLOR

Directed by Irving Cummings

Everything that makes for great musical entertainment!

JOHN PAYNE
ALICE FAYE
CESAR ROMERO
CARMEN MIRANDA

IN TECHNICOLOR

Directed by Walter Lang

Romance, action, thundering drama . . . . the two-fisted lumberjack . . . . . the dance hall queen.

"WILD GEESE CALLING"

HENRY FONDA
JOAN BENNETT
WARREN WILLIAM ONA MUNSON

Directed by John Brahm

AND FROM THESE AND OTHER VALUABLE PROPERTIES
20TH-FOX NOW PRODUCES GREAT AND TIMELY PICTURES:

BEST SELLERS

I WAKE UP SCREAMING
by Steve Fisher

THE BLACK SWAN
by Rafael Sabatini

BENJAMIN BLAKE
by Edison Marshall

SWAMP WATER
by Vereen Bell

SIOUX CITY
by J. Hyatt Downing

A HOUSE AT PEACE
by Charles Morgan

A WEALTH OF STORIES

CONFIRM OR DENY

HELLO, FRISCO, HELLO

THE SHORES OF TRIPOLI

WHITE COLLAR GIRL

CONEY ISLAND

MOON TIDE

TEN GENTLEMEN FROM WEST POINT

SONG OF THE ISLANDS

RIGHT TO THE HEART

LAW AND ORDER INC.

CHICAGO GAL

FAMOUS PLAYS

REMEMBER THE DAY

THE LIGHT OF HEART

•

SHORTS and Bi-Weekly Service of BRITISH, SCOTTISH, AND IRISH

MOVIETONE NEWS

•

Star power is a vital element to success and 20th-Fox are adding greatly to their current list of front rank screen names

WATCH THESE NEW PERSONALITIES :

GEORGE MONTGOMERY **JOHN SUTTON** **JOHN SHEPPERD**
GENE TIERNEY **ANNE BAXTER**
CAROLE LANDIS **DANA ANDREWS**

STARS AND PLAYERS :

Don Ameche
Lynn Bari
Joan Bennett
Jack Benny
Milton Berle
Walter Brennan
John Carradine
Claudette Colbert
Laird Cregar
Alan Curtis
Linda Darnell
Jane Darwell
Joan Davis
James Ellison
Alice Faye
Henry Fonda
Kay Francis
Jean Gabin
Virginia Gilmore
Betty Grable
Charlotte Greenwood
Edmund Gwenn
Mary Howard
Mary Beth Hughes
Walter Huston
Dean Jagger
Brenda Joyce
Nancy Kelly
Laurel and Hardy
Anna Lee
Sheldon Leonard
John Loder
Ida Lupino
Victor Mature
Roddy McDowall
Carmen Miranda
Lloyd Nolan
Jack Oakie
Pat O'Brien
Maureen O'Hara
Sidney Toler
John Payne
Walter Pidgeon
Tyrone Power
Cesar Romero
George Sanders
Randolph Scott
Marjorie Weaver
Arleen Whelan
Warren William
Jane Withers
Cobina Wright, Jr.
Sen Yung

PRODUCERS :

Ralph Dietrich
Mark Hellinger
Nunnally Johnson
Robert Kane
William le Baron
Ernst Lubitsch
Walter Morosco
William Perlberg
Milton Sperling
John M. Stahl
Sol M. Wurtzel

DIRECTORS :

John Brahm
Otto Brower
Irving Cummings
John Ford
Eugene Forde
Thornton Freeland
H. Bruce Humberstone
Henry King
Fritz Lang
Walter Lang
Rouben Mamoulian
Archie Mayo
Ray McCarey
William McGann
Irving Pichel
Gregory Ratoff
Jean Renoir
James Tinling

"TARGET FOR TO-NIGHT" RELEASE "MISHANDLED"

Strong Resolution by General Council

JARRATT EXPLAINS G.-B. BOOKING NEGOTIATIONS

EXTREME dissatisfaction was expressed at the General Council meeting at the manner in which release arrangements of "Target for To-night" had been handled. Delegates endorsed the recommendation of the General Purposes Committee that members be advised not to book the film except on flat rentals.

The matter was the subject of a full-dress debate, which was noteworthy for Com. A. W. Jarratt's statemanlike explanation which revealed the trend of negotiations leading up to the booking of the picture to Gaumont-British.

The report of the committee stated that it has received a very full report on matters relating to the film "Target for To-night."

It was extremely dissatisfied both with the manner in which this film has been handled from within the Ministry of Information and in the virtual exclusion of the independents from participation in its showing in its early runs.

None of these troubles would have happened had the Ministry taken the course which was available to it of taking into consultation its existing Trade Committee. The committee recommended—

"THAT IN THE OPINION OF THIS COMMITTEE 'TARGET FOR TO-NIGHT' HAS BEEN MISHANDLED, AND IN ORDER TO PREVENT A REPETITION OF SUCH MISHANDLING THEY ASK THAT THE MINISTRY OF INFORMATION WILL IN FUTURE CONSULT THE COMMITTEE ALREADY IN BEING TO DISCUSS THEIR FILMS, OTHER THAN SHORTS, AND THE METHOD OF THEIR DISTRIBUTION."

In regard to the intimation to members issued last week advising them to withhold bookings until after the meeting of the General Council, the committee recommends that members be advised not to book this film except on a flat rate which shall be reasonable in relation to the particular kinema.

Meeting with M. of I.

The report goes on to state that an invitation had been received from J. Beddington, Director of the Films Division, to attend in conjunction with the K.R.S. to discuss future distribution arrangements and proposes to accept this invitation. After these discussions have taken place Ministry of Information films generally will obviously be the subject of further report.

Following the inclusion of the above report of the General Purposes Committee, W. R. FULLER (general secretary) read the following telegram from the Leeds and District Branch for discussion in conjunction with the committee report:—

"Monthly meeting, Leeds Branch members urge the film 'Target for To-night,' should be open market at an agreed price and in view of the negative position zoning should be considered."

A further communication stated that the price being asked was 40 per cent. solo and the length of the film just over 4,000 ft

No Blame to A.B.F.D.

C. H. WHINCUP (Leeds) said that as regards price their remarks were mainly directed against the Government department concerned and not against the renter.

He said he was advised that written instructions had been received by A.B.F.D. that the film was to be sold at 40 per cent. solo and he and other exhibitors had refused to pay that amount. A.B.F.D. refused to lower the terms.

During Bank Holiday week he was notified that the terms were 35 per cent. and in view of the fact that his kinemas were in competitive solo situations he agreed to pay.

He, however, coupled with the agreement a protest that it was not equitable that exhibitors should be called upon to pay that price, having regard to the fact that they had shown M. of I. films for the last few months—some good, some bad—and when a plum came along they were faced with such a demand.

In regard to the manner of distribution anything he said would but be a repetition of what was in the minds of most members and had already been discussed.

A. B. KING did not consider that the fate of this film should depend upon the three circuits. **If any preference was to be given it should be given to the Independents because they were the only people who up to now had not deliberately taken the M. of I. shorts off the screen. Independents were entitled to the picture on equal terms.**

It was up to the good sense of the exhibitor if he thought too many competitors were going to show it not to book it himself, but he was entitled to the privilege of being able to book it. He hoped the matter would be taken further and efforts would still be made to try to get concurrency for the Independents to book on reasonable terms.

MR. KING moved the reference back of the paragraph, and this was seconded by J. MATHER.

Dissatisfied Customers

MR. METCALFE deprecated the method in which the film had been handled and thought it was time the Association asserted itself more than it had done previously over M. of I. films.

MR. FRANCE did not wish the matter left over for another week but favoured approaching A.B.F.D. on the grounds that their customers were not satisfied with the way the film was being run.

The PRESIDENT (Lt.-Col. S. K. LEWIS) considered that the terms of the report covered the points delegates wished and would enable the committee to prevent a repetition of what had happened with any future film.

The G-B. Position

In a lengthy statement Com. A. W. JARRATT told the history of how "Target for To-night" came to be first of all booked by Gaumont-British.

He recalled that arrangements had been made between the C.E.A. and Ministry of Information, so he understood, that there were two classes of M. of I. film—the five minute shorts given free to exhibitors and another class of film which would go out commercially.

"The first film made in the second category," Com. Jarratt continue, "was 'Men of the Lightship' and the Ministry of Information asked me if I would book it for my circuit on the open market. I said, certainly I would. Odeon also booked the film. A.B.C. refused to book the film and did not show it.

Another film called "Merchant Seamen" was given to G.F.D. to distribute. As most of G.F.D. product was booked by Odeon when the renter approached me to take "Merchant Seamen" I at once said "Odeon are taking your films at the moment; I think they should book the film." And the reply was they did not intend to book it. The Ministry of Information got into touch and asked if I would give it a hand and book it myself as they could not get a booking from either of the other circuits, and it was a matter of paramount importance that the film should get out to the people in view of the seriousness of the Battle of the Atlantic.

I said, certainly I would book it. Again A.B.C. did not take it at all. I do not know at how many places Odeon took it, but I do not think they took it all over the circuit. I do not know how many gentlemen sitting here took it.

"Target" Feelers

Round about that time the Ministry of Information said to me that they were proposing to make a film called "Bomber Command" and hoped they were not going to have the same trouble when they had made a film like that of having a delay of a couple of months before its release—would it be possible for me to book the film and keep a date, so that they could know at once that they could go right out and show the picture to the public.

I asked them to tell me something about the film; would it be like "Merchant Seamen"? They could not tell me anything about it—it was not started—it might be about 2,000 ft. to 3,000 ft. I understood that it was simply a question of my showing another M. of I. film.

An Exclusive Run

Then another film came along, "From the Four Corners," handled by M-G-M, which I wanted to show. M-G-M told me they could not book it to me because it was booked to A.B.C., who insisted on it being exclusive. They said, however, that as A.B.C. have not a theatre in Manchester would I take it there. I said, certainly.

I got into touch with the Ministry of Information and said: Don't you think I ought to be able to have "From the Four Corners"? The Ministry got into touch with M-G-M, and I understand were told that M-G-M were handling the film and in their opinion this ensured the best distribution and I had to be satisfied, although I thought it unfair, but I could not show it.

A Good Film and a Bigger Price

Mr. Henry told me, Comdr. Jarratt went on, that he was the renter designated by the K.R.S. to handle "Target for To-night," and said to me "I do not know what you expect to pay." I said, "The same as for the other films." Henry said, "I believe this is going to be a very good film and I shall want a much bigger price than that." I replied that I could not reckon on any price until I had seen the film. I got into touch with some other renters to ascertain how I stood.

I eventually saw the film, took into consideration what had happened to "From the Four Corners," and said I would take "Target for To-night," but wanted it exclusive.

The reply was, "No"; he wanted the open market principle; but I said he could not blow hot and cold; if I could not book "From the Four Corners" I had the right to say I wanted "Target for To-night" exclusive.

On the matter of price, Mr. Henry said he could not book to me unless he could book to the other two circuits. I replied that I would stand down on this film and he could take it to the other two circuits, because, frankly, I do not think it fair as I could not have "From the Four Corners."

He said he must have a number of concurrencies. I told him to let me know the concurrencies he wanted and he came back and gave me a list of some 100. I said, "Well, now, what is the price?" He named it and I said "That is a deal," and agreed.

It was a perfectly straightforward deal as far as I am concerned—the renter came to me and I booked the picture.

Sidney Bernstein, whose work at the M. of I. on behalf of the Trade was warmly praised by Com. A. W. Jarratt

Concession to Independents

Com. Jarratt said he was then asked to alter the deal so that the other circuits could come in, to which he replied that he did not agree, but he would concur that independents throughout the United Kingdom should play concurrently as he felt the independents were the people who should come in.

If he had been the renter he would have asked each independent if he had played the other M. of I. films, and if the reply was "Yes" he, as the renter, would book the film to that exhibitor who was interested in his country at large.

He was rather afraid that all this controversy was because "Target for To-night" happened to be good. The average person who was "raising this stink" was not raising it from the point of national interest at all. If this film had been a bad film he would have had all the other exhibitors saying "Look what Jarratt is stuck with."

If exhibitors would not book good films like "Men of the Lightship" and "Merchant Seamen" from the Ministry of Information what would have happened to "Target for To-night" if it had been a bad one? He himself would still have had to show it.

It was no good for exhibitors or anyone else in the Trade to criticise a department when it does not go all their way. "From the Four Corners" was a good film, but there was no controversy. Why? Because it did not affect anybody's pocket. It was just as much in the national interest to show "From the Four Corners," more so to show "Merchant Seamen," much more so from the point of view of the country's good and to show the housewives what they should do in regard to food and what the men should have because of what the sailors were doing. "Target for To-night" had become important because it was good.

Renter's Bid for Circuit Deal

"It is quite true that I did have that film booked more or less exclusively, but I gave way and said the independents could come in but that did not satisfy the renter who said no, he had to book to the other two circuits because he could not get sufficient distribution in regard to independents. Finally, as I was not concerned about the L.S.D., I agreed to give way and allow the other two circuits to come in. **I wonder if other people had been in the position I was in, with an important film booked where I could have stood taut, how many would have said let them all come in as I have?**

"I have heard, declared Com. Jarratt, and I take great exception to it, that certain people in Government positions take advantage to help colleagues. Sidney Bernstein—do not let us mince matters—is a son of a gun, and should have been thanked by everyone. I have had no favours from the Ministry of Information. **We should be proud of the fact that we have a member who can go into the Ministry of Information when it was in an unholy mess, and now their Films Department is the one department which received praise in Parliament.** If it had not been for Mr. Bernstein and some of those fellows, we should not have had "Target for To-night." We should be thankful we have someone at the Ministry of Information who is approachable and to whom we can go.

Better Distribution Demand

With regard to what one should pay and should not pay, Com. Jarratt said he agreed with other speakers that there must be some definition and some organised way in which these films should be put out and settle the question he asked—does the Ministry want to show a profit or does it want circulation?

"Then you come to two things, if exhibitors say to the Ministry they will take every film it makes and show those films the Ministry knows where it is; but how can it work with an industry when such films as "Men of the Lightship" and "Merchant Seamen" cannot be booked to all kinemas that should book them?

"I cannot fathom what system can be used by the Ministry of Information in distribution. They will either have to put out films like 'Target for To-night' like five-minute films, free of charge—in which case you will have the taxpayers objecting to kinemas making profits out of pictures paid for by taxpayers—or the taxpayers will want to see them for nothing, and I do not see what we are going to do about that

"The Ministry release of its films through a renter may be a wrong way of doing it. I cannot say because I have not studied it deeply enough.

An Apology Wanted

"If any of you, having heard the plain unvarnished facts concerning this particular film, still feel that because one colleague from this Industry was at the Ministry of Information and favoured another colleague at the Ministry of Information well you can hang them and you can hang Bernstein. **If not I think an apology might be forthcoming from the person who made the accusation."**

A. B. KING said he yielded to no one in his admiration of what Mr. Bernstein had done. In Scotland not only had suggested anything of what Com. Jarratt had mentioned. As regards films, where he could get them he booked.

He agreed that if exhibitors did not show M. of I. films they should not just come along and take the plums. He had not heard Mr. Bernstein's name mentioned. He hoped exhibitors would not behave in a dog-in-the-manger manner and let the Ministry think they were a disgruntled lot. He thought the problem could be solved and in a dignified manner.

Odeon's Attitude

WILFRID PHILLIPS (Odeon) said: "I think the word 'mishandled' in the report is by no means strong enough. Mr. Henry definitely and emphatically confirmed to me and to other people in the organisation that that picture was not booked by Mr. Henry to Com. Jarratt, but by the Ministry of Information, and when I asked for the film for the Odeon I was told it was booked exclusive and not by A.B.F.D.

"At least four weeks before the picture came out there was an article in the *Daily Express* by Barrington saying that a picture made by airmen was going to be seen at the Gaumont and Empire.

"The picture was Press shown a fortnight ago and the following day the name of the renter was the first intimation anyone in this Trade had as to who was to handle it.

"I spoke to Mr. Henry the same day and he told me definitely the film was not available."

MR. PHILLIPS said he spoke to Mr. Deutsch who gave him certain instructions. It took one week before Mr. Henry told him the picture was available.

"One stipulation we made," he added, "was that that picture should be available on the open market in the same way as the 'Lion Has Wings' was put on the market. The reason it was not booked to Odeon completely was because I asked for the picture to be held up to play with a long film when we did not need a second feature. Odeon circuit has run equally as many pictures for propaganda purposes and I think, without exaggeration, even more."

ALDERMAN WRIGHT remarked that they would get nowhere by recrimination. They must forget "Target for To-night" and do their best to insure protection for the future.

A. B. KING, C.B.E., moved as an amendment that the report be referred back with the following substituted wording:

"That in the opinion of this Council 'Target for To-night' has not been handled in the manner it should have been, and we request that the film should be made available to all exhibitors at reasonable terms and concurrently with their competitors.

"We ask an immediate conference with the Ministry to discuss the booking of 'Target for To-night' and also request that the Ministry of Information will in future consult the Committee already in being to discuss their films, other than free shorts, and the method of their distribution."

The reference back and amendment were lost and the paragraph agreed as drafted.

COMPULSORY POWERS

Reference was also made to the question in the House of Commons answered by Brendan Bracken, in which he referred to the possible invocation of compulsory powers for the showing of Ministry of Information shorts.

The committee proposed to communicate to Brendan Bracken and will in due course report the correspondence to the General Council.

LONG TERM SUPPLIES CONTRACT

High Court Ruling on Manager's Authority

A High Court decision of interest to exhibitors as it defines the circumstances in which "reasonable cancellation" may be effected of a long-term contract for supplies is referred to in the recent report of the Legal, Finance and Parliamentary Committee of the C.E.A.

The report stated that the committee had had brought to its notice a High Court case—Leslie Lipton, trading as Lipton's Chemical Co., v. The Loughborough Playhouse, Ltd.

Very briefly, the plaintiffs claim on a very long-term contract for large quantities of spray entered into by the manager.

In the Lower Court the company was successful in the claim for large quantities of spray which the exhibitor had subsequently repudiated.

Upon the exhibitor appealing, judgment was given which, in effect, decides **that the Court is not prepared to accept the contention that a manager by virtue of his implied authority can order a very large quantity of goods of this kind to be delivered over a considerable period of years, and that the Court is prepared to take into account and consider as reasonable a subsequent cancellation of a manager's order.**

This is a very brief summary, merely to draw attention to the judgment, but the committee recommends that case should be considered in full when a similar point arises. The date of the case was July 23, 1941, in the King's Bench Division.

TRADE'S WAR-COUNCIL FINALLY REJECTED

"Utopian," says Hinge, "but Won't Work"

COUNCILLOR H. P. E. MEARS' proposal for the unified representation of the interests of the whole trade was fully considered at last week's meeting of the General Council, and finally rejected by 26 votes to 9. It was pointed out by the President, Lt.-Col. S. K. Lewis, who had consulted the Association's solicitors, that the suggestion from the Sussex Branch to omit the "reference back" clause would render the whole proposal out of order.

The debate on this subject arose from the following resolution from the South and East Lancs District branch:—

(1) That this meeting fully supports the suggestion made by Coun. H. P. E. Mears that a Joint Council be set up to represent a united Industry in matters affecting the Industry as a whole.

(2) That the C.E.A. General Council be asked to vote for the proposal in principle, and to send invitations to all other Trade organisations asking for their support, and the nomination of representatives to the Joint Council.

(3) That in the event of acceptance of this invitation by all or a majority of the organisations concerned, the representatives meet, and draw up a constitution for approval by the respective organisations.

(4) That it be a suggestion from the C.E.A. to their appointed representatives that the constitution should provide for reference back by individual members to their respective organisations on all matters dealt with for which they have not been given an action mandate.

In conjunction with this resolution was submitted a letter from the Sussex Branch supporting the resolution but suggesting that the last paragraph regarding "reference back" be deleted.

The PRESIDENT: I have not been consulted at all in regard to this particular movement although one would imagine in this case the President would be, but I did not get the full terms of this resolution until I received the agenda.

I occurred to me it might not be in order because in Rule VII (5) the following words appear: "The Council shall govern the Association and decide its policy."

"Consequently I envisaged this Joint Council being set up with three members, as I understand it. Invitations would be sent to other kinema Trade organisations, which includes, I believe, 17 bodies, if the resolution and its implication is to be carried out.

"Therefore, if the resolution or addendum which reads as it does regarding 'reference back' being deleted it means in effect that these three members would have full power to represent this Association on this War Council, or whatever it might be called.

"That being the case, with full power to act and no reference back to the General Council, the General Council no longer governs this Association or controls its policy; I wanted to be sure of my ground so consulted the solicitors to the Association.

"Taking all the facts the considered opinion of the solicitors is that the paragraph submitted by the Sussex Branch in accordance with the rules is out of order, and I have no alternative but to declare the suggestion from the Sussex Branch is out of order and no discussion can take place upon it.

"In regard to the main resolution that apparently is in order except for the slight alteration of words in the last paragraph, 'That it be a suggestion from the C.E.A. to their appointed representatives that the constitution should provide for reference back.'

"That as it stands is out of order, but if the branch agrees to amend the wording that it be an 'instruction' to the C.E.A. appointed representatives that the constitution should provide for reference back the matter is open for discussion."

J. MATHER, on behalf of the South and East Lancs District Branch, accepted the amendment.

Coun. RICHARDS said the instructions from his Branch were that he could vote for the resolution provided the last paragraph was deleted. Frankly he could not see what useful purpose such a body as was proposed here would fulfil.

"Carved Up"

J. J. MCCRACKEN, in moving the resolution, said he was very sorry at the way the discussion had started—the joint had been put on the table and carved up before any proper address supporting the resolution had been put forward.

It would be seen from the wording that his branch fully supported the suggestion of Coun. Mears; members at the branch meeting discussed the proposition fully, and after questions and deliberation, voted for it unanimously.

They also accepted the alteration of the word "suggestion" to "instruction." His duty was to invite the support of the delegates to get the resolution placed on the minutes of the General Council. They had had time to consider, deliberate, and make up their minds. Some had indicated they were desirous of fulfilling and promoting it. Others had not. Some had left it to their delegates and given them a free hand to vote as they wished.

A Joint Trades Council was nothing new in business circles; many had to adopt it as a matter of self-preservation. There was, he thought, evidence of paralysis creeping into one branch of industry after another; the producer was crying out about his personnel, the K.R.S. and C.E.A. had their problems, and all this naturally affected the unit.

Again, there were difficulties with valves, film stock and transport, also the requisitioning of studios and even kinemas. Exhibitors did not even know, when kinemas were requisitioned, whether compensation would be paid, they were merely like sitting game waiting to be shot at.

In the United States a Joint Trades Council had already been formed—they had seen the writing on the wall and had jumped in quickly. No one knew what demands various Ministries might suddenly make upon them which would affect all.

If there were a Joint Trade Council that could deliberate as a single unit on these problems and then go to the Ministry concerned and lay comprehensive views before it he ventured to suggest that such representation would receive more careful consideration than individual representation.

Mr. McCracken hoped that in those cases where the delegates had received an open hand they would consider this matter seriously and would see fit to give support to the resolution now before them. Surely it was worth a trial at least.

To look at the blackest side possible they could return to the *status quo*, but he trusted it would not be damned merely because it was something new.

Moss on Unanimity

A. S. MOSS: "I like the idea. It would be a marvellous thing if we as a Trade had something of this sort, and I like it—but I think it is Utopian and I do not support it.

One of the great things that has always struck me about this General Council is the lack of unanimity, and how a council of 16 others and ourselves is going to agree on anything I cannot see.

The only three things on which we are unanimous are: (1) The love and esteem which exhibitors have for the renters; (2) the love and esteem they have for the circuits, and (3) the unanimous wish for the General Council to meet at Llandudno. Apart from that, there is nothing on which we could get together solidly. We so rarely get together ourselves; how can we expect a Trades Council to get together?

Major A. J. GALE referred to an effort in the time of Mr. Gavazzi King to bring a Trade Council into being. At that time problems almost as serious as to-day faced the Industry and they got every section of the Industry together, but nothing successful resulted. He would love to see such a thing accomplished, but could not see the scheme coming to life any more.

Northern Views

F. W. MORRISON said that if he thought it would produce better machinery he would support it but he felt it would be only an encumbrance and the Northern Branch had instructed him to oppose it. He did not feel that they would stand any chance with 16 other organisations as they did not need themselves to deal with more than 3 or 4 sections of the industry.

RITSON BENNELL said Mr. Morrison had expressed the views of the Scottish Executive that such a Joint Trade Council would delay action rather than expedite it.

COUN. H. S. GENT said that the delegates had been instructed to support the resolution and addendum, but in view of the fact that the addendum had been ruled out of order the matter took on an entirely different outlook to what had been visualised. He, therefore, would have to remain neutral as regards voting.

Mears Fights Back

Coun. H. P. E. MEARS said that he hoped he would not later be in the position of saying "I told you so." He felt that as with everything progressive that same before the General Council it was killed before it was brought up.

He did not know where 17 sections of the Industry came from, but he did know that the only time the Industry had been really successful was when it went together to the Customs and Excise in reference to Entertainments Tax.

With regard to the "reference back" and the question of an action mandate it was not suggested that the power of this Association, of the K.R.S. or any other association should be usurped or taken away; they were to be given an action mandate to pursue the questions before them.

Awaiting C.E.A. Decision

He understood that the K.R.S., the producers and labour were in favour and waiting for the General Council to take the initial move. It was not his suggestion that they should bring in equipment manufacturers and others—those suggestions were red herrings, and in regard to the mandate it was to prevent this body bringing up and discussing a matter not relative.

It would simply bring into being a piece of machinery ready to be used and to discuss questions that arose in an emergency. They had already been told to set up a committee with the N.A.T.K.E. to go down to see the Ministry of Labour.

Essential for Emergencies

The reason he asked for the Joint Trade Council was not to usurp anybody's powers or the branches, but so that the Government departments should know such a body was in existence. It need not be used if it was not wanted and there could be no harm in setting up such a body which at least in name would stand supreme.

He did not know why this thing had been killed at birth, but he assured delegates there was no ulterior motive behind it and he would not be hurt if it was defeated in a democratic manner and spirit, but he pleaded with the delegates not to be misled or misguided by the reference to 17 sections because they did not exist for the purpose for which he wanted the Joint Council formed and was not in his mind or that of his colleagues when the matter was discussed.

He begged the Council to give it a trial so that the other three sections of the Trade would not be in a position to say that the C.E.A. turned it down and therefore it could not be discussed any further—it was for them to give the lead.

But a few months ago it would have been thought impossible to come to a national agreement with labour, but to-day they were doing so. There was nothing to lose, but everything to gain, by setting up the Joint Trade Council. If there was this non-unanimity, let them see what other sections of the trade said, he thought they would welcome it. The C.E.A. would have shown that it wanted to create good feeling and unanimity throughout the country.

There was no ulterior motive behind it, he believed it was the right thing to do, and time would prove if he was wrong, but he did hope the delegates would give it a chance. Let other people see that there was unanimity in the trade.

H. P. E. Mears, whose plan for a Council representing all Trade interests was turned down by the General Council of C.E.A. by 26 to 9 votes

Impracticable, says Hinge

E. J. HINGE said he could not agree with Coun. Mears. He would like to, but could not indulge in Utopian fancies. His experience had definitely proved to him that not in his lifetime would the industry ever be in the happy position Coun. Mears visualised.

Mr. Hinge said that he could vouch for the fact that when a joint committee, of which he was a member, composed of all sections of the Trade, had gone on a deputation, there were 17 sections represented. One of the weaknesses of such a body would be that a set of circumstances could never be duplicated, and when there was something which affected exhibitors it might not affect the others at all.

The film tax had only affected exhibitors, and they had got the other sections of the Trade to go to the Chancellor of the Exchequer because they were not immediately affected as seriously as the exhibitors. He wanted to make the point that the Industry was actually composed of a number of industries, and only on rare occasions could other sections run on parallel lines.

He also felt that such a constituted body might be consulted by Government Departments to an extent that would embarrass the various sections whose views might not coincide on all matters. There were very few occasions when more than four of the component parts of the Trade could be got together on a united policy. He had been very close to every Trade problem for the last four years, and would like to support Coun. Mears, but was sorry it was impossible for him to do so.

"Defeated Before Discussed"

J. J. MCCRACKEN said he would like to give expression to the feeling that this matter had been deplorably handled, the atmosphere was vitiated before the thing was on the table for discussion, although he was sorry to have to report so to his members.

Mr. Moss had said his experience was that the C.E.A could not agree with the K.R.S. and what possibility was there of agreeing with numbers. Such a proposal referred absolutely to war emergency periods when the Trade did not know with what problems it could be faced.

There may only be two, three or four items that could be conveniently and successfully dealt with by such a body, but he thought even so it should be created so that when the occasions arose the body could function.

There would be no need to use it when this did not apply and he was sorry that the trend of the discussion had led to the matter being defeated and defeated even before it was discussed.

COUN. MEARS said he would like the vote recorded for documentary purposes and this was seconded by Mr. MCCRACKEN, and agreed.

The recorded vote showed 9 in favour to 26 against and the President declared the motion lost.

ORGAN OPENED AT CHORLEY

The Mayor of Chorley (Coun. T. Hamer), an organist himself, opened a £2,500 Christie organ at the Plaza Cinema, Chorley, on August 4. The manager (Mr. Huish) said war conditions had delayed the opening.

Reg Liversidge played popular tunes on the new instrument.

General Council Approves Kinema Day

RICHARDS APPOINTED TO FILMS COUNCIL

M-G-M. Commended

THE establishment of a "Kinema Day" in aid of the C.T.B.F., was tentatively approved at the August meeting of the General Council of the C.E.A. The decision of M-G-M. to inculcate terms of their contract to exhibitors was also welcomed

The President (Lt.-Col. S. K. Lewis) announced that the President of the Board of Trade had invited Councillor R. Richards to sit on the Cinematograph Films Council. Speaking as of those who, in error otherwise, had received an invitation Colonel Lewis said he would like to extend hearty congratulations to Councillor Richards upon his appointment.

T. France and Councillor H. P. E. Mears supported the President in his remarks which also received the approval of the other delegates present.

Pat on the Back

Exhibitor commendation is expressed that the L.F. and P. Committee of the fact that M-G-M are circulating the terms of their contract to their customers.

The report explains that in order to save paper their contract will in future be half the size and consist of the present front page printed front and back. The terms and conditions will no longer be printed on the contract but covered by a clause that it is subject to the terms and conditions which have been sent to the exhibitor.

The committee thinks this is a very good move and commends it as a useful step.

Slides for Housewives

At the request of Lord Woolton, Minister of Food, it was agreed to recommend members to show, in the form of a lantern slide, a weekly bulletin dealing with the local food situation. He pointed out that last year he had been greatly assisted in the disposal of surplus goods by the co-operation of Scottish exhibitors, and he also suggested that this particular announcement—to the effect that "*there are plentiful supplies this week of apples, plums and green vegetables—make the most of them*"—was quite popular with housewives.

The Ministry of Food will supply the slides and the necessary carbons. Each local food office will have a list of the kinemas where the slides are being shown and will circulate each Monday morning the particulars of the local surplus for showing on the slide during the week.

I.A.K.M.

It was noted with appreciation that in view of the war time problems constantly arising, the Equipment Section of the Incorporated Association of Kinematograph Manufacturers, Limited, would, in future, meet regularly, which would facilitate the approach to Government departments when necessity arose. Full co-operation with the C.E.A. was offered whenever matters of common interest came forward.

Kinema Day

The President reported that the Benevolent Fund proposed to have a "Kinema Day" on October 18, the outlines of which had been mentioned by R. C. Bromhead to the members of the General Purposes Committee on the previous afternoon. The scheme was not yet in tangible form, but it was hoped to have collections throughout the kinemas and, in addition, exhibitors would be asked to donate ½ of 1d. per seat in kinemas which they owned or controlled. The renters would contribute ¼ of 1d. per seat covering every kinema throughout Great Britain, so that of what was subscribed in that way half would be subscribed by the renter direct. The President further stated that although he had not promised Mr. Bromhead that the General Council would pass the proposal, he had promised to bring it forward. It had his personal and deepest sympathy, and he much hoped the Council would adopt it.

It was agreed that the proposal be passed.

Owing to the lateness of the meeting, L. G. Hill proposed that the resolution from the Devon and Cornwall Branch relating to propaganda films in reference to support for the C.T.B.F. should be deferred to the next meeting.

This course was agreed.

Next Meeting

The next meeting was fixed for Wednesday, September 10, in London.

ROYAL VISIT TO 20th-FOX

King Peter Sees "Down Argentine Way"

King Peter II of Yugoslavia recently visited the 20th Century-Fox offices, where he was entertained by Francis L. Harley, managing director, afterwards seeing the company's Technicolor production "Down Argentine Way" in their private theatre.

King Peter is a very keen kinema-goer and had seen most 20th-Fox pictures. This spectacular musical was an exception and he made a special request to see it.

He is an enthusiastic cameraman himself and views films from a professional angle as well as from the entertainment viewpoint. He had a specially constructed kinema and cutting room in his palace in Belgrade. One of the very first bombs to fall on that city hit this particular spot and destroyed the kinema.

Although unaware of the great box-office success already scored by "Down Argentine Way" on its release, he voted this picture the finest of its type.

National Negotiations on War Bonus

IMMEDIATE ACTION FAVOURED BY GENERAL COUNCIL

THE question of war bonuses for kinema employees is to be considered upon a national basis. This is the outcome of a discussion by the General Council upon the correspondence with T. O'Brien, of the N.A.T.K.E., asking them to decide its policy in this matter. The decision followed the submission of a resolution by Bert Elton demanding national negotiations.

Correspondence with Mr. O'Brien was read asking the General Council to decide upon its policy in reference to war bonuses and to notify the N.A.T.K.E. of its decision thereon.

H. ELTON (Notts and Derby), speaking on the notice of motion in his name to consider the question of war bonuses on a national basis, said that after what had been reported to the last meeting of the General Council of the steps taken by Odeon and its possible consequences, whilst he deplored the need of having to follow in the steps of the circuits, one could not entirely ignore their problems. He felt as far as possible everything should be done to bring their problems into line with those of the independents.

Considerable difficulty had been experienced in the Notts and Derby Branch over Sunday opening, and he thought a better result might have ensued if the C.E.A. and N.A.T.K.E. had concurred upon a national basis for terms. Shortage of staffs, time taken up in war service, etc., meant that local conciliation boards could not always meet at proper times to deal with these matters, and he considered it would be advisable to end the old method of asking Mr. O'Brien to "stump the country" putting the case before every provincial centre.

Without stressing the point more, he formally moved:—

"That the question of war bonuses be discussed on a national basis with the N.A.T.K.E."

W. BERRIMAN seconded the proposition.

Mr. WHITTELL gave full support for Mr. Elton on behalf of the North Western Branch.

C. P. METCALFE stated that the Leeds Branch was against the proposal. He had not heard any arguments indicating any advantages that would accrue from the proposed change apart from doing away with the main difficulties of the major circuits. The C.E.A. did not find it necessary for its General Secretary to "stump the country" when the branches were negotiating district agreements, and he did not see that it was necessary for Mr. O'Brien to do so.

F. W. MORRISON said that the Northern Branch were in favour of the resolution.

Scots Support

RITSON BENNELL reported that the Scottish Branch had instructed its delegates to support the resolution, and cited the cases of the Glasgow and West of Scotland Section and the Edinburgh and East of Scotland Section in reference to the Industrial Court arbitration.

Mr. RUSS favoured national negotiations for a war bonus.

F. A. Prior recorded his vote for the resolution by telegram.

Councillor H. S. GENT said the Sheffield and District Branch had given discretionary powers to its delegates whether or not to support the motion, but he had not heard anything in the remarks made by Mr. Metcalfe which would induce him to oppose Mr. Elton's resolution. He, therefore, supported it.

Major GALE hoped the General Council would support the resolution, and take action quickly.

Commander JARRATT spoke on similar lines.

Councillor R. E. RICHARDS and Councillor MEARS were also in favour of immediate action.

On the motion of T. FRANCE, seconded by A. B. King, it was agreed that the General Purposes Committee, to which should be co-opted Ritson Bennell and C. H. Russ, deal with the matter.

C.E.A. RESISTS LICENCE DICTATION

Appeal to Home Office on Sunday Opening Restrictions

DICTATION by local authorities on the programme change policy of a theatre and as regards Sunday seat prices is to be resisted by the C.E.A., which is taking up reported instances with the Home Office.

This decision arises from a report of the Legal, Finance and Parliamentary Committee that the following conditions appear upon the Sunday licence at Ipswich:—

(4) "The film or films to be shown at any Sunday performance shall not be or form part of a new programme for a fresh week, but such film or films must either have already been shown in the kinema during the preceding week or be a special Sunday programme for one day only."

(5) "The prices of admission charged on a Sunday shall not be greater than those charged during the week for the same seats."

The report adds: "Nothing can be done at the moment as the licence has been issued but the matter is being brought to the notice of the Home Office and will be taken up later with the County Borough of Ipswich with a view to the omission of such conditions when the licences come forward for renewal."

Gas Mask Wearers Only

The possibility of the insertion in Gravesend licences of a clause restricting admission to patrons carrying gas masks was also considered by the committee.

Representations have been made and a very cordial reply received from the Town Clerk who has indicated that before anything is done he will have a consultation with a deputation of their licensees.

S.O. Ban on Children

Fullest support is promised by the General Council to the North-Western branch in resisting the imposition by Liverpool of a clause upon the Sunday licences banning, *in any circumstances*, the admission of children under 16 to Sunday shows.

CHINESE BUSINESS BOOMING

U.A. Reports Record Grosses

United Artists business in China during the first six months of 1941 already exceeds the company's total business for the entire year of 1940, Walter Gould, foreign head, has disclosed.

According to a report from Joe Coltz, U.A.'s general manager in that territory, current U.A. releases—notably, "The Great Dictator," "The Thief of Bagdad" and "Rebecca"—are garnering record grosses and establishing new highs in attendance, revenue and length of run.

The Chaplin film outgrossed all other pictures ever shown in Hongkong during its 18-day run there. "Bagdad" surpassed the business done by the previous record-holder in Shanghai by more than 30 per cent. broke the record in Macao, formerly held by "Tarzan," and was the biggest hit in the history of the King's Theatre, Hongkong. In Tientsin and in Hongkong, "Rebecca" tripled the gross of U.A.'s best previous winners.

"SCARFACE" STILL BANNED

Smethwick Watch Committee has had a private view of the film "Scarface" and refused to sanction its exhibition in the town.

A scene from SERENADE FROM HEAVEN, formerly known as "The Unfinished Symphony," which is being handled by International Film Renters. This picture, which tells of Schubert's romantic love story, stars Marta Eggerth, Hans Jaray and Helen Chandler

Bette Davis, George Brent and Mary Astor in a scene from THE GREAT LIE (Warner), which is being Trade shown this (Thursday) afternoon at the Phoenix Theatre

NORTH WESTERN TO FIGHT CHILDREN'S S.O. BAN

General Council Support

NEWSPAPER ABUSE RESENTED

WHEN Liverpool exhibitors make application for Sunday opening licences, on September 12, they may be asked to accept a condition which would forbid the admission of chidren under the age of 16.

Such importance is attached to this application, and the point of principle involved that it will have the support of the Legal, Parliamentary and Finance Committee of the General Council.

These facts were disclosed at the meeting of the North Western Branch at Liverpool on Friday. W. J. Speakman presided.

It was reported that a deputation of exhibitors had waited on the Theatres and Public Entertainments Committee of the Justices, and a meeting of Liverpool members had been held to consider the situation. They considered it to be an anti-social condition, and penalised adults with children.

The meeting was, however, disposed to accept the condition provided there was a qualifying clause allowing for the admission of such children if they were accompanied by a *bona-fide* parent or guardian. In view of all circumstances, it was decided to postpone making application for licences from Aug. 14 to Sept. 12. The facts had been put before the Legal, Parliamentary and Finance Committee, which decided to support the branch application for financial assistance.

In the course of his report as delegate, W. J. SPEAKMAN referred to the "onerous and foolish" conditions which had been imposed on licences at Ipswich. At Gravesend there was talk of making a rule forbidding admission to persons who did not carry gas masks. These matters were being taken up with the Home Office.

Exhibitors' Amendment Rejected

In a south-west Lancashire Town where there has been some controversy as to Sunday opening terms and a proposal to restrict the admission of children, exhibitors sought branch assistance. A letter was sent to the Town Clerk asking for the clause to be extended by the addition of the words "unless accompanied by a *bona-fide* parent or guardian." The Town Clerk replied that the Watch Committee was not prepared to accede to the request.

No Insurable Interest

CHAIRMAN SPEAKMAN reported that a special meeting of the General Purposes Committee was to receive the report of the deputation which waited on Western Electric to discuss the war damage risk to talkie sets in which exhibitors had no insurable interest.

It had been said that in such circumstances there was no reason, legal or otherwise, why they should replace a blitzed set.

The situation was being carefully examined. There were hundreds of exhibitors throughout the country who were clamouring for information.

C.T.B.F.

An appeal was made to members to support the C.T.B.F. appeal on Oct. 18 by subscribing 2-3d. for every seat in their theatres. It was emphasised that the C.T.B.F. was urgently in need of additional revenue if it was to avoid incurring a big deficit on the year's working.

Slur on Exhibitors Resented

LLEWELLYN EDWARDS (Rhyl) called attention to a statement made by the regional controller for the Midlands, and reported in the national Press, reflecting on the industry. This official was alleged to have stated that he could not imagine that kinemas and breweries would have to close down because they were short of usherettes and barmaids.

Present staffs were trained in A.R.P. If they were taken away and replaced by people of 40 and over, would that be showing due consideration for the safety of places of public entertainment? Evidently some people did not know that kinema staffs were protected for the time being by a blanketing order, and, without that knowledge, tried to blacken the kinemas in the eyes of the public.

It was decided to bring the facts to the notice of the General Secretary and to voice the apprehensions that have been expressed.

Redeemable R.A.F. Vouchers

P. INKESTER asked whether members had experience of the presentation of R.A.F. vouchers at pay-boxes. A lot seemed to be floating about in one town. These mimeographed vouchers, about the size of a 10s. note, were endorsed with the name and rank of the holder and the date, and were supposed to entitle the man to admission at a reduced price.

Another exhibitor who had accepted some of these vouchers explained that the coupons had a cash value of 6d., and the issuing authority agreed to redeem them at their face value. At the present time a sum was outstanding to liquidate an account already incurred.

Absolutely no concession was made in admission prices, as the patron paid in cash the difference between the cost of the seat and the voucher. It was understood that the deferred payment was made from an R.A.F. comforts or entertainment fund.

Should be Matter for C.E.A.

J. M. CANNON considered that the issue of these vouchers ought not to be discouraged, but should be put on a proper basis. There was no question of selling seats at concession prices, because the vouchers were redeemable.

Mr. INKESTER thought this was a matter which ought to have come before the C.E.A. He asked for the facts to be reported to the General Secretary.

After further discussion it was agreed that no action be taken.

Advance Film Information

The meeting was informed that a letter had been sent to the Chief Constable, Birkenhead, asking for a concession in respect of the period within which details of forthcoming Sunday programmes must be submitted.

In some cases it worked out that particulars of films had to be given a month in advance of the show dates. Owing to the shortage of copies of films this was difficult. The Chief Constable, asked if he would accept all films bearing a "U" certificate, replied that the Watch Committee met once a month and the synopses had to come before them. It was necessary for the letter to be submitted in advance. "U" films with gangster or sex interest would not be accepted.

P. INKESTER said he was concerned by the position so far as it related to ordinary programmes and not specifically Sunday programmes. He was perturbed by having to submit synopses for the ensuing month and was sure other exhibitors had experienced similar difficulties.

Another Birkenhead exhibitor said it was practically impossible to get synopses; it would be helpful if the police would be satisfied with the film titles. Allowance ought to be made by the authorities for war time conditions of working.

The meeting approved the suggestion that the Chairman, vice-Chairman and Secretary should contact the Birkenhead authorities with a view to overcoming the difficulty.

Alleged Anti-kinema Complex

The CHAIRMAN reported that a deputation the previous day interviewed the chairman of the Birkenhead Watch Committee and the Town Clerk with reference to statements in the Press about children playing truant and going to kinema matinées. One or two "ambitious reporters" exploited this and a disagreeable impression might have been created, adverse to local exhibitors. The letter sent by the branch to the Watch Committee was not written vindictively or with evil intent, and the authorities at Birkenhead were quite satisfied with the explanations given.

In subsequent discussion, it was declared that one newspaper never missed an opportunity to give "bad publicity" to entertainment houses. There had been two or three examples where this paper had gone out of its way almost to abuse the kinemas. The suggestion had been made that exhibitors should take steps to voice their resentment if this paper continued its unjust attitude.

A deputation was appointed to interview the editor.

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14th August 1941.

Louis.Jackson Esq.,
Anglo-American Film Corporation Ltd.,
123/125 Wardour Street,
LONDON.W.1.

Dear Mr.Jackson,

It will be gratifying to you to know that "PIMPERNEL SMITH" in North and South London has taken more money than any film we have ever shown.

Whilst up to the moment this film has only played a few of our situations in the Provinces, it would seem that beyond all doubt it will be a big winner everywhere.

I am sending a copy of this letter to Mr.Leslie Howard, who, I am sure you will admit deserves full credit for this exceptional British picture.

Yours sincerely,

Wilfred Phillips

WP/JK

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TELEPHONE: GERRARD 3202

August 15th 1941.

LHJ/MB.

Wilfred Phillips Esq.
Odeon Theatres Ltd.
Moor Hall.
COOKHAM. Berks.

Dear Mr. Phillips,

Mr. George Parish of British National Films Ltd. wishes to associate himself with me in writing to acknowledge your letter of the 14th inst., telling us of the outstanding success of "PIMPERNEL SMITH".

It is indeed more than gratifying that this film has smashed all existing records and we would ask you to be good enough to express to your administrators and managers our appreciation of the excellent manner in which they handled this film, which was, to a great extent, responsible for the enormous crowds that were seen outside your theatres nightly.

I have no hesitation in stating that the colossal business that this film has done in London and certain key centres will be repeated throughout the country from Land's End to John O'Groats.

My kindest regards,

Yours truly,
For and on behalf of
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STRONGER TENDENCY OF KINEMA ISSUES

British Lion Aids Recovery

G-B RISES

WITH the rest of stock markets, kinema shares participated in the much stronger tendency of prices, although there were one or two special reasons for the cheerfulness of certain issues.

The remarkable recovery in the profits of British Lion Film and the payment of a maiden dividend of 50 per cent. on the 1s. ordinary caused a sharp rise in the 10s. preference of 1s 4½d. to 6s 6d.

Gaumont British issues were also in the ascendant, the first preference rising 9d. to 10s. 9d., and the 4½ per cent. new debentures £4⅜ to £80. P.C.T. "A" preference finished a 1s. up on the week at 20s. 9d., and the "B" preference rose 3d. to 17s. 9d. Moss Empires were firm at 17s., and General Theatres debentures jumped £5½ to £77.

On the other hand, Associated British Picture Corporation ordinary shares were 4½d. lower at 8s. following the signing of the contract for the sale of shares to Warner Bros., but the 6 per cent. preference rose 7½d. to 17s., and the 5 per cent. debentures £1 to £98

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	35/-	35/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	8/4½	8/-	— -/4½
6% Pref.	16/4½	17/-	+-/7½
5% Debs.	£97	£98	+£1
A.P.P.H. Ord.	6/6	6/10½	+-/4½
Baird Tele. 20% Pref. Ord. 2/6	-/3	-/3	—
Defd. Ord. 2/6	-/3	-/3	—
Brit. & Dom. Films £1 ..	-/2	-/3	+-/1
Brit. Lion Pref. 10/- ..	5/1½	6/6	+1/4½
Capital & Prov. News 5/- ..	-/7½	-/7½	—
Gaumont British Ord. 10	2/7½	2/7½	—
"A" Ord.	1/1½	1/3	+-/1½
5½% 1st Pref.	10/-	10/9	+-/9
4½% New Debs.	£75½	£80	+£4½
General. The. Pref.	3/6	4/1½	+-/7½
6½% 1st Mort. Deb. ..	£71½	£77	+£5½
Mde. Tussaud New 1/- Def.	-/3	-/3	—
£1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord. ..	16/6	17/-	+-/6
£1 Cum. Pref.	15/-	15/-	—
Odeon 5/- Ord.	5/-	5/-	—
6% Cum. Pref.	11/9	11/9	—
5% Debs.	£75½	£77	+£1½
P.C.T. Ord. 10/-	12/7½	14/-	+1/4½
Cum. "A" Pref. £1 ..	19/9	20/9	+1/-
Cum. "B" Pref. £1 ..	17/6	17/9	+-/3
Const. 7% Pref.	20/7½	20/7½	—
Sound City (Films) 5/- Ord.	2/3	2/3	—
Stoll Th. Corp.	-/9	-/9	—
Twentieth Cent. 5/- Ord. ..	-/1½	-/1½	—
Union Cinemas Ord.	-/2½	-/2½	—
1st Pref.	2/4½	2/4½	—
2nd Pref.	2/1½	2/1½	—

£1 shares unless otherwise stated.

WAR CHARITY LOTTERY

Nominal Fine on Kinema Manager

Imposing nominal fines of 5s. each on each of three summonses against the Forum Cinemas (Sheffield), Ltd., and Lawrence Cellini, the manager, for running a lottery, the presiding magistrate at Sheffield Police Court said the Bench was satisfied that the lottery had been done in perfectly good faith, and that it was for a good cause. Nevertheless, an offence had been committed.

A summons against Mary Walpole, attendant, for selling chances in the lottery, was dismissed on payment of costs.

Prosecuting solicitor did not dispute that the lottery was for a good cause. He said people entering the kinema could buy carrots from Walpole some of which contained coloured sticks which entitled them to a prize. The proceeds had nothing to do with the company, but were for a war comforts fund.

In the defence, it was said the scheme was inaugurated by Cellini, and the company provided the prizes out of their own money. There was no question of private gain.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Will Murray and Sons (Theatres), Ltd.—Registered August 8. Capital, £5,000 in 5,000 shares of £1 each. Theatre and kinema proprietors, etc. The directors are: Wm. J. Murray (permanent governing director), 7, Waterbank Road, S.E.6; Roy L. Murray, 77, New Park Road, Blackburn; Leslie C. Murray, 191, Lemmack Road, Blackburn. Registered office: Grand Theatre, Jubilee Street, Blackburn.

Theatrical Entertainments (Wexford), Ltd.—Registered in Dublin July 29. Capital, £3,000 in 3,000 shares of £1 each. Objects: To acquire the Theatre Royal, and premises adjoining, in High Street, Wexford, the property of J. J. Whelan and T. J. Millar. The directors are: Laurence Kirwan; James J. Whelan; Thomas J. Millar; Nicholas J. Here, 25, South Main Street, Wexford, merchant; Thomas J. Kirwan, Somerville, Wexford, solicitor; John J. O'Leary.

Personal Managements, Ltd.—Registered August 6. Capital, £100 in 100 shares of £1 each. Theatrical, music-hall and employment agencies and bureaux, etc. Solicitors: Temple and Co., 9, Golden Square, W.1.

MORTGAGES AND CHARGES

Jackson and Newport (Lancashire), Ltd., Longford Theatre, Chester Road, Stretford, Manchester. Mortgage on the Corona Cinema, Little Lever, Lancs, dated July 15, 1941, to secure all moneys due to or to become due from the company to the Midland Bank, Ltd.

SATISFACTIONS

Bradford Theatre Royal Picture House, Ltd., 29, Tyrrel Street, Bradford.—Satisfaction to the extent of £500 on July 5, 1941, of debentures authorised August 1, 1921, and registered August 9, 1921.

Swadlincote Entertainment Co., Ltd., General Buildings, Bridlesmith Gate, Nottingham.—Satisfaction to the extent of £500 on June 27, 1941, of debentures authorised December 21, 1934, and registered January 1, 1935, securing £6,000.

Renown Pictures Corporation, Ltd.—Second debenture for £1,300 dated May 9, 1941, issued to H. Baim, satisfaction in full filed August 6, 1941.

CHILDREN AT DERRY KINEMA SHOWS

Report Called For

An effort to restrict the admission of children to kinemas in Londonderry was made at the August meeting of the corporation, when the licences for the Rialto and Palace came up for renewal.

Ald. M'Court asked what means the corporation took to see that the kinemas in the city carried out the conditions laid down under the licences, one of which was that children under the age of 16 should not be admitted to certain classes of films.

It was a positive shame, he said, to see young tender children being taken to the second house of the pictures at 9 p.m. and numbers of them coming out at 11 p.m. and after, especially at kinema shows where it was certified on the screen that their exhibition had been passed for adult audiences only. He was afraid that the managements of the city kinemas were not exercising the due care and discretion which they should exercise about the admission of juveniles to certain types of shows.

Coun. Wilton: The very least we can do is to instruct the Town Clerk to write to the managers of the kinemas and draw their attention to the regulation.

Peter Gaylor, Fire Brigade superintendent, said there was no restriction regarding age under the Cinematograph Act. Ald. M'Court was thinking about the Local Government Act under which no one under 16 was admitted to dance halls or recreation halls. Children in arms were admitted to kinema shows at the discretion of the management.

The licences were granted, but Mr. Gaylor was instructed to prepare a report on the matter.

ERDINGTON PALACE FIRE

Slight damage to the stage end of the Palace Kinema, Erdington, Birmingham, was caused by fire on Tuesday of last week. The outbreak occurred before the opening performance, but the fire brigade quickly extinguished the flames. Although still closed at the week-end, it was anticipated that business would be resumed early this week.

Names in the News

Red Cross Honours A. H. Kidd—Chester Presentation—Midland "Rep" Missing—H. A. Freeman at Newcastle

A SCROLL conferring upon him the rank of honorary commandant of the Red Cross was presented to Arnold H. Kidd at the Ritz, Doncaster, in token of his efforts on behalf of the Society and other war charities.

Paying tribute to the work which the recipient had carried out on behalf of a number of charities, Supt. Brining, of the Doncaster Red Cross Division, said that Mr. Kidd had been instrumental in raising £2,142 for charity, the Red Cross benefiting to a major extent for this work. To bestow upon him the rank of honorary commandant was the highest honour they could award.

Accepting the scroll, Mr. Kidd—who is manager of the Ritz and a director of the Don, Bentley—said he would hold it on behalf of the ladies' committee and the staff and patrons who had helped in the collecting of the money.

Hull Appointments Approved

Hull Watch Committee has approved the appointment of **Alfred Wheeldon, William Hobson** and **George A. Lee** as managers of the Eureka, Ritz and Sherburn kinemas respectively, and **Thomas Greaves** and **John Ironmonger** as assistant managers of the Mayfair and Sherburn kinemas respectively.

John Clements, who founded the Intimate Theatre at Palmers Green several years ago and has since directed its activities with considerable success, has now relinquished his interest in it, chiefly because he is unable to devote time to personal participation in its performances. The Intimate reopens shortly (it was closed last September) under different management.

D. A. Simister, who has been appointed manager of the Savoy, Lincoln, in succession to **R. A. McIntyre**, is a native of Derby, and was on the administrative staff of Commercial Airways before the war. He joined A.B.C. as assistant manager of the Savoy, Leicester. Since then he has been manager of the Carlton, Nottingham, and the Ritz, Market Harborough.

Middlesbrough licensing magistrates transferred the licences of the Odeon, Middlesbrough, from **R. Monier-Williams** to **D. T. Jessup**, and from **Charles W. Lear**, of the Scala, Middlesbrough, to **Richard Bailey.**

Popular Renter Missing

Birmingham and Midland exhibitors and renters heard with regret that **"Joe" Taylor**, the popular outside representative for Twentieth Century Fox Film Co., who joined the Royal Navy in January last, was officially reported "missing, believed killed in action." On the Midland staff of Fox Films for the past six years, just prior to going on war service he had charge of the Potteries. He has, however, covered other territories, and is well known to exhibitors generally, having previously been associated with the old P.D.C. and Pathé companies in Birmingham.

The appointment of **N. J. Dean** to the Ritz, Aldershot, follows four years at the Regal, Gravesend, where he was in the Home Guard from the day they were formed. His Manchester friends, whom he met while assistant at the Kingsway, Levenshulme, will be interested in Mr. Dean's new appointment. The staff of the Regal presented him with a silver cigarette case, and the word GraVsend appeared thus.

Frank Sharples has taken over the management of the Gloria, Derby. He went out last year to manage the Amusement Section of New Zealand National Exhibition. Previously, he was for a lengthy period manager of the Fantastique Ballroom, Tynemouth.

Refugee from Guernsey

Bombed out of Devonport, **Edward (Ted) Cross** has now become right-hand man to **W. J. Key**, manager of the Olympia, Cardiff. Up till the week before the German invasion of Guernsey, Ted Cross was assisting his father, Charles Henry Cross, proprietor of the North Kinema on the island, but luckily had crossed to the mainland and therefore escaped from German clutches. For months he heard nothing from home, but some little time back learnt through the Red Cross the sad news of the death of his mother, which had occurred three months earlier. His father, it seems, is being treated fairly well by the enemy, and it is also understood the kinemas on the island are open on one or two days a week for the showing of German films.

A. H. Thomas, late of the Manches circuit, has returned to his old profession of engineer and is now supervisor in a munition factory. This sphere of usefulness at this time of crisis still holds its vision of the future with himself in the managerial chair of a kinema again.

On the eve of his departure from the Regal, Chester, in order to take up a position in South Wales, **Ronald Barrie**, the manager, was presented by the staff with an attractive timepiece. The presentation, which took place in the circle foyer after a late night show, was made by H. Jones, the chief operator. Mr. Barrie has been at the Regal since its opening in October, 1937. His successor is **J. Oldham**, of the Regal, Oldham.

R. B. Morgan, deputy manager of the Regal, Southport, has been stepped up to the managership. He succeeds **J. Oldham**, who has been appointed manager of the Regal, Chester. For several years Mr. Oldham was manager of Liverpool kinemas. He went to the Regal, Southport, about a year ago.

New manager of the Stamford kinema, Ashton-under-Lyne, is **Tom Millward Fish**, who succeeds **Harold Ward.**

H. A. Freeman, who has been appointed manager of the Essoldo, Newcastle, was manager of the Paramount before it was taken over by the Odeon. Mr. Freeman, previous to entering the kinema Industry, was for many years with Moss Empires, Ltd.

K. J. Neville, formerly operator at Blackpool, is now in the R.A.S.C. in the Middle East.

Old Kent Road Astoria is now under the management of **E. J. Austin.**

A. A. Bastin has taken charge of the Leyton Savoy.

J. L. Dawson has resigned the management of the Troc-ette, Bermondsey, which he has held since last February, and his place there has been taken by **Cyril W. Kerridge**, formerly assistant manager at the Edmonton Regal, where he started seven years ago as a doorman.

KINE is sorry to hear that **H. Newbould**, manager of the Brixton Palladium for 3½ years, has been taken ill with heart trouble. Here's hoping he will make a speedy recovery.

Billy Johns, manager of the Odeon Theatre, Weston-super-Mare, has fixed up a personal appearance of Deborah Kerr, star of "Love on the Dole" (Anglo-American) during the week, commencing August 25, when he is showing the film.

Kinemas in the county area surrounding Liverpool have been given permission to remain open until 10 p.m. till October 31 unless circumstances render reconsideration of the closing hour necessary.

Ormskirk (S.W. Lancs) magistrates have approved the transfer of the kinema, music and dancing and theatrical licences of the Stanley Institute, Burscough, from the late J. R. Horrocks to his widow.

Obituary

The death took place this week of Jasper Eccles Fletcher, of Kester Lane, Longridge, proprietor of the local kinema. Mr. Fletcher, who was in his 59th year, was Group Leader in the Special Constabulary.

The famous "UNFINISHED SYMPHONY"—C.E.A. 9 marks
has been re-edited and re-titled
"SERENADE FROM HEAVEN"
and is now available with new prints.

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FIVE FROM 20th-FOX

Scenes from some of the films to which particular attention was directed at the 20th Century-Fox convention. (1) The Technicolor production BELLE STARR, with Randolph Scott and Gene Tierney. (2) BLOOD AND SAND (in Technicolor), with Tyrone Power, Linda Darnell, Rita Haytworth and Nazimova. (3) MOON OVER MIAMI (in Technicolor), with Don Ameche and Betty Grable. (4) MAN HUNT, with Walter Pidgeon and Joan Bennett. (5) SUN VALLEY SERENADE, with Sonja Henie and John Payne

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Day in Soviet Russia, A (Anglo-American)—Russian.	57 min. (U)	——	Brilliantly compiled documentary giving a comprehensive portrait of a day in peace-time Soviet Russia. Subject topical and profoundly interesting, treatment artistic and showmanlike, and commentary by Quentin Reynolds brilliant.	**Box-office documentary for all classes, family included.**
False Witness (British Lion-Republic)—American.	72 min. (U)	Weaver Brothers, Elviry, Roy Rogers.	Sentimental small-town comedy drama, with popular if eccentric musical asides, and a spectacular climax. Acting versatile, atmosphere authentic and feminine appeal strong.	**Very good two-feature programme booking. Great for youngsters.**
Get-Away, The (M-G-M)—American.	89 min. (A)	Robert Sterling, Charles Winninger, Donna Reed.	Spectacular G-man melodrama combining terrific thrills and action with popular romance. Acting very good, direction resourceful and climax breath-taking.	**Cast-iron general booking. Hardly suitable for youngsters.**
Knockout (Warner)—American	72 min. (A)	Arthur Kennedy, Olympe Bradna, Virginia Field.	Marital melodrama of the fight racket. Story familiar, but characterisation first rate, direction resourceful and fights realistic. Feminine appeal obvious.	**Very good popular booking. Nothing to harm youngsters.**
Mr. District Attorney (British Lion-Republic) American.	68 min. (A)	Dennis O'Keefe, Florence Rice, Peter Lorre.	Fast-moving, wide-range crime melodrama with spirited romantic asides. Acting keen, comedy relief bright and climax terrific.	**First-rate popular booking. Should not harm youngsters.**
Riding on a Rainbow (British Lion-Republic)—American.	75 min. (U)	Gene Autry, Smiley Burnette, Mary Lee.	Hectic, extravagantly varied Western comedy musical melodrama of banditry with a showboat background. Drama slight, but musical embellishment popular, cast versatile and staging good.	**Obvious star booking for the masses and family.**
Santa Fe Trail (Warner)—American.	110 min. (A)	Errol Flynn, Olivia de Havilland, Raymond Massey.	Period outdoor melodrama depicting the stern, unrelenting struggle between the American abolitionists and the U.S. army authorities. Acting superb—Raymond Massey is terrific—and thrills spectacular.	**Excellent outdoor entertainment, an obvious winner for all classes and ages.**
Wild Bill Hickok (British Lion-Republic)—American.	59 min. (U)	Roy Rogers, "Gabby" Hayes, Jacqueline Wells.	Period outdoor romantic comedy melodrama. Story straightforward, acting keen, comedy relief bright, and climax exciting.	**Reliable Western offering for the masses, family and youngsters.**

REVIEWS FOR SHOWMEN

A Day in Soviet Russia

Anglo-American. Russian (U). Directed by M. Slutsky and R. Karmen. 5,200 feet. Release not fixed.

BRILLIANTLY compiled documentary, giving a comprehensive portrait of a day in peace-time Soviet Russia. Ninety-seven cameramen contribute to the terrific kaleidoscope and the result completely opens the eyes of the average Britisher, to say nothing of the diehard who persistently proclaims that Russia is still a primitive and barbarous country. Educational and entertainment values are, needless to say, profound.

Propaganda values are even greater. In giving proof of the success of the Soviet system, the picture also gives a reason for the Russians' magnificent resistance to Nazi aggression. More important still, it explains why Britain and America must give full support to Russia.

Quentin Reynolds, the famous American correspondent, contributes an excellent preface and smooth, illuminating commentary. His name, together with the urgent topicality of the subject, guarantees universal interest. It is a film that must reach every screen. Box-office documentary.

Production.—Few people outside of Russia, and not everybody in, are aware of the vastness of the country and its limitless possibilities. Under the Soviet régime many of the potentialities have been harnessed, and many of its widely assorted people have been taught how to work for their own and their country's good. The picture illustrates the growth of the miracle. The many cameramen who have contributed to the picture have each concentrated on an important phase in modern Russia's domestic, political and industrial life.

The normal pleasures of the people, too, are incorporated. The aviator, the factory worker, the musician, the actor, the miner, the surveyor, the soldier, the sailor, the husband, the wife, the personnel of the U.S.S.R., and Stalin himself, are seen in appropriate and significant circumstances and surroundings.

The complete picture, intelligently composed and photographed against authentic scenery that subtly suggests the country's vastness, is an inspiring tale of industry, ideals, discipline, and determination.

Quentin Reynolds opens the film with a crisp recital of Russia's territorial vastness and colossal man-power. He explains that the sun never sets on Russia and never will. Then follows his characteristically natural and informative commentary on the smooth succession of illuminating pictures.

In short, he is the magnificent and inimitable mouthpiece of brilliant as well as box-office propaganda.

Points of Appeal.—Topicality, artistic and intelligent presentation, excellent photography, urgent propaganda values, great commentary by Quentin Reynolds, and terrific exploitation values.

Riding on a Rainbow

British Lion-Republic. American (U). Directed by Lew Landers. Featuring Gene Autry, Smiley Burnette and Mary Lee. 6,738 feet. Release not fixed.

HECTIC, extravagantly varied Western comedy musical melodrama of banditry, with a showboat background. It is the screen equivalent of the Woolton Pie. It contains a little of nearly everything, but is somewhat deficient in red meat. It is also done beyond the turn—it is definitely on the long side.

Still, Gene Autry is a law unto himself, and it will, in spite of its faults, or even because of them, go over big with family and industrial audiences. Obvious star booking for the masses and family.

Story.—Gene Autry, president of a cattlemen's association, persuades his associates to deposit their profits in a local bank. Evans, an entertainer on a showboat, gets mixed up with crooks and is involved in a robbery at the bank. Gene finds himself duty bound to retrieve the money, but Evans makes a clear getaway. Patsy, Evans's small daughter, is left behind, and Gene and his pal Frog join the showboat to keep an eye on her.

Gene and Sally, daughter of the showboat proprietor, fall in love, but romance does not prevent Gene from fulfilling his purpose. With the help of Patsy the money is retrieved, but at the cost of the now repentant Evans's life.

Acting.—Gene Autry gives a characteristic performance as the virile and vocal Gene, Smiley Burnette scores a full quota of laughs as Frog, and Mary Lee and Carol Adams are versatile as Patsy and Sally respectively. The support is up to scratch.

Production.—The showboat variety interludes are effective, but hearty action is, nevertheless, frequently set aside for song and dance. Comprehensive and excellently staged and acted as the picture is, it could have done with a bit more punch. Nevertheless, it is wholesome fare for the host of Autry fans.

Points of Appeal.—Comprehensive plot, popular musical embellishment, versatile cast, colourful interiors, picturesque exteriors, good title, and box-office star.

False Witness

British Lion-Republic. American (U). Directed by Frank McDonald. Featuring the Weaver Brothers and Elviry and Roy Rogers. 6,492 feet. Release not fixed.

SENTIMENTAL small-town comedy drama, concerning the machinations of a provincial banker who uses his money and his power to shield his calculating daughter from the consequences of theft. The Weaver Brothers and Elviry, the well-known Hillbilly trio, play conspicuous parts, but serious drama is not sacrificed for eccentric music and song. Human interest is the keystone of the play, and both the established cast and the hillbilly contribute to this tender and irresistible end.

The result is versatile, well-balanced, homespun entertainment of considerable mass, family and feminine appeal. Very good two-feature booking.

Story.—Hettie, daughter of August Huston, a small-town banker, is in love with Tom Martell, a lawyer, and fosterson of Abner, the local judge. Margaret, Abner's daughter, is Hettie's rival. Hettie robs Widow Smithers of fifty dollars to buy a dress and Mary Shoemaker, Widow Smithers' help, is blamed. Cicero, Abner's brother, says he saw Hettie near the scene of the crime and, when rumour grows, Huston sues Abner for damages.

Huston forces witnesses to testify against Abner, and Tom, who is Abner's counsel, loses the case. Abner has to sell out to pay damages, but at the last moment mob law rules. Fanatics, believing Mary Shoemaker to be guilty, set fire to her house. Mary's life is threatened and the crisis causes Hettie to confess.

Acting.—Leon Weaver is sound as the rather sentimental Abner, and Frank Weaver gets many laughs as the eccentric Cicero. Frank M. Thomas is very true to type as the hypocritical, calculating Huston. Roy Rogers, Spring Byington, Pauline Moore and Vera Ann Borg head a versatile and competent supporting cast.

Production.—The concluding reels are more theatrical than the initial—the big fire climax is definitely in the Lyceum tradition—but the rather pointed stressing of the sentimental angle is no serious impediment to mass appeal. It is the full structure, complete with music, song and comedy, as well as down-to-earth drama, that counts. And count it will with the masses and family.

Points of Appeal.—Human story, amusing eccentric comedy and musical relief, homely atmosphere, spectacular climax, popular cast and good title.

Mr. District Attorney

British Lion-Republic. American (A). Directed by William Morgan. Featuring Dennis O'Keefe, Florence Rice and Peter Lorre. 6,103 feet. Release not fixed.

FAST-MOVING, wide-range crime melodrama, with spirited romantic asides, concerning a young lawyer who secures a position on a District Attorney's staff with influence, but succeeds, with the help of a girl, in justifying his position. The story covers a good deal of territory and its wide versatility is one of its most powerful and attractive attributes.

Others are fast action, a keen sense of humour, and a rip-roaring motor-chase grand finale. Add good acting and star values and the result is capital mass entertainment. First-rate popular booking.

Story.—P. Cadwallader Jones, a young lawyer with social connections, is pushed on to Winton, a district attorney. Barrett, a crooked lawyer, wants Winton to play ball with him, but Winton refuses. Jones bungles his first case, and Winton, hoping to keep his charge out of harm's way, instructs him to delve into the Hyde case. Hyde, a crook, had apparently completely disappeared after stealing fifty thousand dollars.

Jones eventually stumbles on evidence that not only points to Hyde being alive, but to a tie-up between Barrett and Hyde. Terry Parker, a reporter, helps Jones in his investigation. When things become too hot for Barrett he causes Hyde's wife to bump off her husband, but in the exciting climax Barrett's criminal record is revealed. Jones vindicates himself in the eyes of Winton and marries Terry.

Acting.—Dennis O'Keefe gives a virile and agreeable performance as Jones, and Florence Rice is an attractive and spirited Terry. Peter Lorre, Stanley Ridges and Minor Watson are convincing in direct support.

Production.—The story opens with an amusing introduction of its hero and heroine, and its amiable sense of humour never deserts it. The subsequent development is, perhaps, a trifle involved, but complex and extravagant as the basic plot is, it is never dull. It's just the reverse. The unexpected cunningly commingles with the obvious in circumstances that make for right royal crime-comedy-entertainment. Mass appeal is as certain as quarter-day.

Points of Appeal.—Robust story, fast action, bright romantic interludes, excellent characterisation, terrific finale, and star and title values.

Santa Fe Trail

Warner. American (A). Directed by Michael Curtiz. Featuring Errol Flynn, Olivia de Havilland and Raymond Massey. 9,900 feet. Release not fixed.

PERIOD outdoor melodrama, depicting the stern, unrelenting struggle between John Brown, fanatical leader of the early American Abolitionists and the U.S. Army authorities. Raymond Massey is John Brown, and Errol Flynn, Ronald Reagan and William Lundigan represent the Army. The antagonists are magnificently matched.

The battle goes the full distance and culminates with the memorable thrilling and spectacular engagement at Harper's Ferry. History is remade in rousing, actionful screen form. Excellent outdoor entertainment, a winner for all classes.

Story.—Jeb Stuart, George Custer and Bob Halliday, three graduates at West Point, argue with Rader, a revolutionary fellow-graduate, over slavery. Jeb, George and Bob are promptly sent to join a cavalry unit in Kansas. Rader is dismissed. Soon Jeb and George become rivals for "Kit Carson," Bob's sister, who is helping her father build a railway westward. While on convoy Jeb and George clash with John Brown and the abolitionist forces, and discover that Rader is now Brown's military adviser.

Jeb and George give fight and Brown has to retreat. Later, Jeb is captured, but he makes a spectacular escape. Subsequently, Rader quarrels with Brown and informs on him. He tells the military authorities of Brown's plan to capture the arsenal at Harper's Ferry. Both forces meet and the historic battle ends in Brown's arrest and execution for treason. By this time "Kit Carson" has made her choice in Jeb.

Acting.—Errol Flynn contributes a virile performance as Jeb and, with attractive and spirited Olivia de Havilland as "Kit Carson," gives adequate prominence to the essential love interest. Ronald Reagan and William Lundigan are in the alert as George and Bob, Van Heflin convinces as the treacherous Rader, and Alan Hale and Guinn Williams make the most of the comedy relief. But good as the aforementioned are, they have nothing on Raymond Massey. As John Brown he gives a terrific performance.

Production.—Here we have yet another example of America's ability and willingness to convert her own history into rousing outdoor entertainment of universal appeal. The giants of the early pioneer days are resurrected, and as they live their triumphs and disasters over again the screen is charged with actionful incident that combines the authenticity of the textbook with all the exuberant versatility of traditional pioneer fare.

To entertain and instruct at the same time—and the fine cast sees to that—is no mean achievement. It is more, it is the key to magnificent mass and family screen fare.

Points of Appeal.—Robust, fast-moving real-life story, superb scenery, excellent characterisation, terrific battle sequences, memorable climax, popular romantic angle, good title, and all-star cast.

Wild Bill Hickok

British Lion-Republic. American (U). Directed by Joseph B. Kane. Featuring Roy Rogers, "Gabby" Hayes, and Jacqueline Wells. 5301 feet. Release not fixed.

PERIOD outdoor romantic comedy melodrama, telling how a famous young Scout and a bearded pioneer outwitted and outfought a gang of international interlopers out to profit from the conflict between North and South. The historical angle is of little significance here, but the robust, if ingenuous, alternation of humour and rough stuff should, nevertheless, entertain the majority.

The picture is well put over in its unpretentious way. Reliable Western offering for the masses, family and youngsters.

Story.—Nicholas Tower, an international renegade, uses a gang of thugs, known as the Overland Riders, to plunder bullion trains. Wild Bill Hickok, a Scout, pits his wits against the mysterious menace, and Gabby, an old-timer, and Calamity Jane, his niece, co-operate. Careless talk on the part of Louise, Bill's fiancee, enables Tower to frame Bill, but Bill eventually clears himself with the help of Gabby, in time to prevent Tower from doing further damage.

Acting.—Roy Rogers acts with virility and sings pleasantly as Bill, George Hayes is amusing as Gabby, and John Miljan is a smooth and sinister Tower. Jacqueline Wells is adequate as Louise. All the supporting types are accurately drawn.

Production.—The tale is supposed to have its roots in fact, but it is a little too unpretentious to be historically important. It has, however, in its fast action, good spectacle and quaint comedy, all the earmarks of a reliable Western.

Points of Appeal.—Straightforward plot, good and romantic relief, fast action, convincing period atmosphere, good climax, and convenient footage.

Continued on page 24

5,998

PROPRIETOR:
E HAYWOOD

TELEPHONE:
NEW MILTON 342

Waverley Cinema
New Milton
Hants

August 11th, 1941.

C. M. Woolf, Esq.,
General Film Distributors, Ltd.,
127, Wardour Street,
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Dear Sir,

MAJOR BARBARA

I feel that I must acquaint you with the outstanding results achieved here with the above subject.

The net receipts represent a new record for this house beating such films as THE GREAT DICTATOR and SNOW WHITE AND THE SEVEN DWARFS by an appreciable margin, the new figure, in fact, being £57:0:0 above the previous best.

This is not, as you may know, a large town, the population being something under 5,500, and yet the total paid admissions were actually 5,998.

Thanking you for another winner.

I remain,
Yours faithfully,
E. Haywood

MAJOR BARBARA

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"Target" Distribution Criticised

SCOTS EXECUTIVE MEET

A. E. Pickard's Fire Watch Penalty

A SPECIAL meeting of the Scottish branch C.E.A. Executive was held in Glasgow last week to discuss the conditions and dissatisfaction which had arisen regarding the M. of I. film "Target for To-night." The method of distribution was freely criticised, and it was considered that the picture should have been made available to all exhibitors on more reasonable terms, so that the picture could have had the widest possible distribution.

It was also suggested that all M. of I. films of a similar character should in future be the subject of discussion between the C.E.A. and the M. of I.

In the meantime "Target for To-night" will be showing in six kinemas in Glasgow next week—the Paramount, Picture House, New Savoy, Regal, Coliseum and New Cinerama.

Glasgow Trade Show of "Jeannie"

Last Friday, Ruby Ancill, of G.F.D., had a regular field day when, for his Glasgow Trade show of "Jeannie," he had as visitors there the producer, Marcel Hellman, and the star, Barbara Mullen. Accompanied by John Specterman, the trio attended the screening at the Paramount Theatre, where, after the show, Barbara had a tumultous reception from those attending, was received by the Press, and later in the day made personal appearances at the Paramount Theatre and La Scala Picture House.

A.E.P. in the News Again

Last Thursday, Albert Edward was in the limelight again—this time appearing at the Central Police Court to answer a charge of having failed to comply with the regulations regarding fire watchers at his Norwood kinema. After evidence had been heard Mr. Pickard was fined £25 with the option of 60 days' imprisonment. He was allowed seven days to pay the fine.

Lodge Anima

Tickets are now on sale for the 21st Anniversary Dinner of Lodge Anima, which will be held in the Grand Hotel, Charing Cross, on the evening of Friday, September 5. Invitations have been extended, and it is expected and hoped that representatives from Grand Lodge, Provincial Grand Lodge of Glasgow, Lodge Anima, London, and sister lodges will be present to honour the occasion. At the regular meeting in the afternoon the Mark Ceremony will be carried through by Past-Masters J. M. Kissell and J. W. Welsh.

The R.W.M. Bro. W. T. Bendon will be grateful if Masonic Brethren will note this date specially and celebrate the anniversary by turning out in large numbers, both in the afternoon and at the dinner. Tickets, price 7s. 6d., may be had from members of the committee, the R.W.M., or from the Secretary (E. Levitus), 54-60, High Street.

Rebuilding at Falkirk

At last week's Falkirk Dean of Guild Court, permission was granted the Camelon Picture House Co., Ltd., to repair and renovate their Ritz Picture House, which was destroyed by fire some time ago. The necessary authority to proceed with the work, estimated to cost about £500, had been received from the Ministry of Building and Works.

New Manager at Hamilton

Fred Luker, late assistant manager in Metropole Theatre, Glasgow, has been appointed by Mr. Winocour as manager of the Hippodrome, Hamilton. He took over his new duties last week.

Even in war-time essential renovations have to be made, and among the latest batch of contracts secured by the Birmingham office of Kalee, Ltd., are orders for the installation of Westone screens at the Windsor, Smethwick; Penn Kinema, Wolverhampton; Regal, Leicester; Star, Gravelly Hill; and Lyric, Coventry.

Vic Oliver, Sarah Churchill and David Evans in a scene from the Corfield Production, HE FOUND A STAR, which G.F.D. will Trade show on Thursday, August 28, at Studio 1.

SOUTHPORT WILL NOT AID PROPAGANDA

Refuses Sunday Concession

"TARGET" APPLICATION

Southport magistrates refused to grant a 30-minutes extension at the Palladium on Sunday, August 16, to enable "Target for To-night" and "Western Union" to be fitted into the one programme. The normal Sunday night programme occupies two hours, ending at 10 p.m. As the showing time of "Target for To-night" is 55 minutes and "Western Union" 90 minutes, the management asked for the concession so that the Sunday performance could be the same as for the remainder of the week.

C. Brown, manager of the Palladium, said there would be no financial gain from the extension, as Sunday night shows were always well supported. If the showing of "Western Union" was deferred it would become rather out of date.

The chairman of the Bench said the magistrates demurred about giving a privilege to one theatre. The justices had previously expressed the opinion that exhibitors should not ask for extensions.

Mr. Brown explained that all Ministry of Information films, whether good or bad, were shown at the Palladium. These were also shown at five different kinemas in the town. What exhibitors inflicted on the public was having to watch through the same ten minutes wherever they went. At the Palladium they tried to give an entirely different programme. "Target for To-night" was a pre-release; he only knew four days ago when he was going to get the film.

Announcing the decision of the Bench against the application, the Chairman said the 55-minutes film was recognised as one of the most appealing there could be, and the magistrates thought it possible to arrange a show within the terms of the licence, the usual two hours.

EDINBURGH "CINEMA SUNDAY"

Arrangements Completed

W. H. Albin and J. S. Dunbar have been making the final arrangements for Edinburgh "Cinema Sunday," which opens on Sunday. Only four houses will be open on the first Sunday—Playhouse, Grand, Capitol, and Roxy. Blue Halls, Bungalow and Monseigneur were all listed for the opening day, but none of these are taking part, although the Monseigneur made the generous gesture of a donation representing a full house

There will be five other Sundays when, on an average six houses, will be open each night. Fifty per cent. of the takings are to go to the Lord Provost's Red Cross Fund and the Lady Provost's Comforts Fund; 25 per cent. to the Scottish C.T.B.F., and the remaining 25 per cent. is to be divided among charities to be selected by a joint committee representing the magistrates and the C.E.A.

Paul Kimberley, of the National Screen Service, has presented six trailers which will be shown for a week in each house that is to open on the following Sunday.

STAFF HELP STAFF

The G.E.M. staff comforts fund (the initials standing for Grantham, Excelsior and Medway), which exists to maintain contact with those members of the Manches theatres staffs now on service in the Forces or with the defence services and to send them periodical parcels, received welcome support as a result of a staff party held at the Rialto, Upper Norwood, at the end of last month, when more than a hundred revellers enjoyed themselves with community singing, dancing, competitions and several amateur vaudeville turns.

Of the latter a notable one was given by the Rialto's second operator and a colleague who composed and recited, in the Stanley Holloway manner, an 18-stanza "pome" entitled "A Tale of Projection,"

RHYME AND REASON

Gas Masks at the Alert

Supt. Cook, Chief Constable and A.R.P. official, was so impressed by a slide designed by Cyril Last, manager of the Regal Cinema, West Hartlepool, that he commended it to the attention of all kinema managers in the town. The slide reads:—

"It is better to carry your gas mask and —not need it
"Than to need it and—not have it."

The managers considered it a good idea, and it is now shown in all the kinemas and places of entertainment in West Hartlepool.

CLASSIC, SOUTHAMPTON, REOPENED

The Classic, Southampton, which was damaged by enemy action last November and has since been closed, reopened last week.

The vestibule was hit by an incendiary, which necessitated the rebuilding of the façade. When the incident occurred the audience remained in their seats while members of the staff helped the fire brigade to combat the flames.

Miss B. Knight, former assistant manager of the Classic, Portsmouth, has been appointed the new manager.

NAZI EFFORTS TO CORNER EUROPEAN MARKET

U.S. AND BRITISH FILMS BAN

AS part of their plans for establishing their new European order, the Germans are endeavouring to exclude all American and British films from the Continent, and to control the film industries of the occupied countries.

An international film conference was summoned in Berlin on July 22, attended by representatives of European film Industries who were asked to sign a convention binding them not to buy films from or sell them to countries not represented at this conference.

The object of the Germans is the exclusion during the war and afterwards of all Hollywood and British films and thus to gain an economic and political advantage which would follow the flooding of Europe with German-made pictures.

Axis film interest activities in South and Central America have also recently been very considerable, and the British Ministry of Economic Warfare, it is stated in London, is now examining ways of working with the U.S.A. to counter these activities.

Neutral Difficulties

Sweden has already taken the decision to withdraw the issue of import licences for United States or British films, while in Spain more German films are now shown than American.

Switzerland, too, has great difficulty in obtaining supplies of American pictures, and film companies in France have been invited to collaborate in the production of pictures useful to German propaganda.

The Nazis have been quite willing to give financial assistance to French firms to produce the type of film they want.

ECCLES SUNDAY CONCERT LICENCE

At Eccles (Lancs) Police Court, Eric V. Appleyard, manager of the Broadway Theatre, Eccles, applied for a licence to use the theatre for the purpose of musical entertainment on Sundays between the hours of 7 p.m. and 9.30 p.m.

Alan Ashcroft, solicitor, on his behalf, said the Bench were already familiar with the terms on which the licence had been granted previously. The circumstances in his submission were much the same as before. The entertainments were very popular with members of H.M. Forces. The sum of £601 had been contributed to charity up to the previous Sunday.

E. Foulkes, magistrates' clerk, said he had received £566, which had been disbursed, with the exception of a small balance in the bank. Payments were now made monthly, and Mr. Ashcroft's figures were probably correct.

The application was granted until the next licensing sessions.

CRESSWELL MEMORIAL

Midland C.T.B.F. Effort

A special appeal will shortly be made to all sections of the trade by the committee of the Birmingham and Midland Trade Benevolent Fund as a memorial to the late Bernard Cresswell, chairman of the Fund since its inception until his death. Approximately £300 is required to achieve the object which Mr. Cresswell earnestly endeavoured to fulfil of bringing the Fund's investments up to the £10,000 mark. That, he felt, would ensure an income sufficient to meet the normal calls upon the Fund.

Crosby S.O. Decision

This week, Crosby Council, by 22 votes against 8, confirmed their recent agreement to proceed with arrangements for the opening of kinemas on Sunday. Although notices of the Council's intention was posted outside churches and elsewhere there has been no opposition outside the council against the proposal.

Crosby, Waterloo and Seaforth kinemas are to be allowed to remain open to 10 p.m. until Sept. 16 when the position is to be reviewed.

REVIEWS—continued from page 20

The Get-Away

M-G-M. American (A). Directed by Edward Buzzell. Featuring Robert Sterling, Charles Winninger and Donna Reed. 8,003 feet. Release not fixed.

SPECTACULAR G-man melodrama, telling of the exciting professional and romantic adventures of a dauntless young Government agent who poses as a racketeer and goes to prison to gain the confidence of a vicious leader of a ruthless gang. The first three reels are supercharged with thrilling action, and so are the anti-climax and climax, but there is a slight hiatus when heart interest intervenes.

Fortunately the conventional padding increases feminine, without seriously impeding mass appeal. Competent and vigorous acting—the cast, little known apart from Charles Winninger, meets all demands—resourceful direction and realistic staging do the trick. Cast-iron general booking.

Story.—Jeff Crane, a G-man, masquerades as a gangster and goes to the Big House. His cell-mate is Sonny Black, suspected head of a ruthless gang. Jeff gains Sonny's confidence and the two escape and make for Sonny's rural retreat. While in seclusion Jeff meets and falls in love with Maria, Sonny's innocent sister.

Later, Jeff's romance causes him to upset official plans to catch Sonny and his associates in the act. Jeff is discharged, but he subsequently earns reinstatement by carrying out his original assignment practically single-handed. After Sonny gets his deserts, Maria consents to marry Jeff.

Acting.—Robert Sterling is very good as Jeff, he has both virility and personality; Dan Daley, Jun., is effectively sinister as Sonny; and Donna Reed is a pretty Maria. Charles Winninger contributes a particularly effective and clever cameo as a drunken doctor. The support is equally effective.

Production.—The "run with the hare and hunt with the hounds" treatment is not exactly new, but its capacity to thrill never fails. It gets away to a flying start, and, apart from its concessions to popular romance, retains its terrific pace right up to its spellbinding "Dillinger" climax. Its meaty action is not, however, all. Particularly good characterisation—Charles Winninger's clever cameo is an instance—faultless timing, unique comedy and realistic atmosphere are other valuable contributions to thick-ear melodrama at its breath-taking best.

Points of Appeal.—Hard-hitting, fast-moving story, pungent direction, big thrills, popular heart interest, terrific climax and intriguing title.

Knockout

Warner. American (A). Directed by William Clemens. Featuring Arthur Kennedy, Olympe Bradna and Virginia Field. 6,561 feet. Release not fixed.

MARITAL melodrama of the fight racket telling of a newly-wed whose head is turned by his success in the ring, and of the fortitude and understanding of his patient young wife. The story twists are not new, neither is the comedy relief, but the alternation of humour, pathos and drama is, nevertheless, both moving and entertaining. Realistic fight sequences and excellent characterisation—Arthur Kennedy is particularly good in the lead—consolidate its confident bid for mass and feminine approbation. Very good popular booking.

Story.—Johnny Rocket, a confident young prize-fighter, when he marries pretty Angela Grinnelli promises to retire and work to buy a physical culture establishment. His intentions are of the best, but shortly after his marriage Trego, a big-time manager, tricks him back into the ring. On the day that Angela's baby is expected he meets the champion, and his neglect of Angela causes their child to die.

He continues to make fistic fame and money, but success goes to his head. He accepts the flattery of Gloria Van Ness, a society sports writer, and Angela is compelled to leave him. He then decides to become his own manager, but Trego is too smart for him, and he loses the next contest. He tries to stage a come-back, but sinks lower and lower, and, after a phoney fight, finishes up in hospital with concussion. On his recovery he is told he must never fight again. Desperate, he arranges another fight, but Angela arrives in time to prevent him from committing suicide. Her savings enable the two to start afresh.

Acting.—Arthur Kennedy acts naturally and fights convincingly, as the cocksure Johnny, Olympe Bradna is a pretty and sympathetic Angela, and Virginia Field has got what it takes, as the sophisticated Gloria.

Anthony Quinn is very good as the treacherous Trego, and Cliff Edwards supplies neat comedy relief as Pinky, Johnny's loyal pal.

Production.—The "beggar on horseback" story is familiar, but evergreen. The effective stressing of the human angle—Angela's lonely confinement is particularly well handled—and the realistic staging of the fights, every one carries punch and conviction—further guarantee it a new and vigorous lease of life. Shrewdly spaced comedy and accurate detail and atmosphere complete its confident claim to popular box office success.

Points of Appeal.—Fast-moving, actionful and human story, realistic fights, shrewd feminine angle, popular comedy relief, first-rate characterisation, good title and attractive cast.

ELECTRIC POWER IN S. WALES KINEMAS

EXHIBITORS' POOR RESPONSE TO CIRCULAR

MOST of the time of last Friday's South Wales meeting was taken up by an analysis of the General Council proceedings and general support was indicated. F. A. Cam presided.

The secretary, W. J. FOOKS, reported having received a request from the Controller of Factory and Storage premises for information as to sources of electrical power used in South Wales kinemas. He had circularised the members of the branch on the matter, but so far very few replies had come to hand. The meeting decided that the secretary should report in due course to the Controller explaining the reason for possible delay.

Enter Odeon

An application for membership from the Odeon Theatres, Ltd., in connection with the Capitol Kinema, Cardiff, was received and approved.

General Council's Story

W. BERRIMAN (Pontypridd) gave a report on the proceedings at the last General Council meeting, which was supplemented by R. DOONER (Maesteg). In aid of the C.T.B.F., it is intended to hold a Kinema Day on Oct. 16, and to ask all kinemas to contribute two-thirds of a penny per seat, the K.R.S. having agreed to contribute one-third of a penny per seat.

Members were also asked to organise collections, and, in the event of any Sunday performance, to ensure that the Fund received its proportion of any charitable allocation.

The General Council was considering the matter of War Damage insurance with special reference to Western Electric sets. It was decided to call a meeting of Western Electric users to further consider the subject.

In regard to the question of economy in films stocks, the General Council, it was stated, had not been able to agree to the proposals made.

The Employees

The matter of reservation of staffs also came before the Council, and a deputation was now waiting on the Board of Trade to consider further the question.

The delegates were thanked for their report.

British Aviation Pictures

PREPARING NEW EPIC

While still keeping close contact with Leslie Howard regarding the Mitchell Spitfire epic, "The First of The Few," casting for which is now in progress, George King and John Stafford are busy getting their second major production under way. This is the great story of our Dominions troops, "The Anzacs Ride Again," which is also planned on epic lines, and the producers are still checking on thousands of feet of film of the recent campaigns to find the most dramatic and thrilling sequences for authentic backgrounds against which the action of the story takes place.

Some of the greatest stories in the history of battle and human conflict, courage, endurance and heroism, have blazed through the headlines recounting the exploits of the Anzacs, and the most outstanding of these based on official records will be highlights in the sweeping, thrill-packed action of British Aviation's second major venture. It will be several weeks, naturally, before the story is woven into film fabric, but in the meantime the King-Stafford partners are carefully pre-casting the principal rôles for "The Anzacs Ride Again," which is being made with official collaboration, and the producers are receiving all possible co-operation.

PRESIDENT AND PREMIERE

Historic Meeting in British Movietone

British Movietone, in common with other newsreels, released on Tuesday a remarkable picture record of the historic conference between Churchill and Roosevelt. These amazing pictures, which also form the complete Thursday's reel, include scenes of Mr. Churchill's departure, Churchill talking with Roosevelt, fraternising with the U.S. sailors whilst aboard the *Prince of Wales*, and many other scenes during his momentous voyage.

Last Monday's Movietone News featured the British raid on Petsamo, the King's recent visit to the Home Fleet and pictures of the occupation of Syria.

Renters—Note

How to Address the Odeon at Dunstall

Odeon Theatres ask renters' departments to make an announcement to the effect that the correct address of the Odeon Theatre, Dunstall, is: Odeon Theatre, Dunstall, near Wolverhampton.

Renters are not stating "near Wolverhampton," and this causes endless delay as letters are being sent to Tunstall and Stoke-on-Trent before eventually arriving at the theatre.

Francis L. Harley, whose company celebrated its silver jubilee last week on an optimistic note

NEW COLMAN FEATURE

"My Life with Caroline"

Produced as one of the most outstanding features on RKO-Radio's current schedule, Ronald Colman's latest vehicle, "My Life With Caroline" will be shown to the Trade in this country during the latter part of this month.

Described as a delightful, warm-hearted comedy romance, the new film is the initial production effort of William Hawks and was directed by Lewis Milestone, of "Lucky Partners" and "Of Mice and Men" fame, with Anna Lee playing the leading feminine rôle opposite Colman.

The story is based on the French comedy "Train to Venice," by Louis Verneuil and Georges Barr, and was adapted for the screen by John Van Druten and Arnold Belgard.

Apart from the principals, the cast of "My Life With Caroline" includes such well-favoured players as Charles Winninger as Miss Lee's philandering father, Reginald Gardiner and Gilbert Roland as two wealthy suitors for the wavering affections of Miss Lee, Matt Moore as a butler and Katherine Leslie as Miss Lee's divorcee friend.

LIVERPOOL 'PHONE NUMBERS

Renters Reconnected

Telephone facilities have been reinstalled at Liverpool, and the following numbers are announced by branch renting headquarters.

A.B.F.D.—Advance 4721.
British Lion.—Advance 4123.
Butcher.—Wallasey 6470.
G.F.D.—Advance 5525.
M-G-M.—Gateacre 1218.
Paramount. — Royal 6360 (Paramount Theatre).
Pathé.—Advance 4808.
RKO-Radio.—Royal 7538.
20th Century-Fox.—Advance 5019.
United Artists.—Advance 3013.

Columbia and Warner Bros. are still disconnected.

AIR RAID SOUND TRACK IN U.S.A.

The only sound track in America of a London raid has arrived at Warner Bros.' studio.

The track, obtained by Warner technicians at the Teddington Studios, was sent to the U.S.A. to be used for scenes depicting the bombing of London in "The Flight Patrol," story of the international volunteers in the R.A.F., with Ronald Reagan, James Stephenson and Olympe Bradna in the leading roles.

NO LATE HOURS AT BLACKBURN

Blackburn Kinema and Theatre Managers' Association has made application to the local council for sanction for entertainment houses to remain open until 10.30 p.m. during the period of extended summer time. The committee has given a negative decision.

20th-FOX SUMMER SALES CONVENTION

Silver Jubilee of British Company

TWENTY-FIVE years' existence of the British organisation was celebrated by 20th Century-Fox at their summer Sales Convention just concluded. Among outstanding facts revealed at this meeting at Bournemouth was the continuance of big-scale British production and the probability that Darryl Zanuck, chief of production, and Robert T. Kane, would visit England to supervise the filming

Mr. Kane specifically is to produce in England "This Above All," described as the largest selling novel in the world to-day, production of which will be on a scale comparable with the biggest on the American programme.

Some twenty branch managers and head office executives attended the convention and during the two day discussion some of the latest American product, including "Man Hunt," was screened, and the delegates were also regaled with a special preview of some of the first rushes on the big British picture "The Young Mr. Pitt."

Managing Director Francis Harley, who took the chair after reading cables of good wishes from Joseph Schenck, Darryl Zanuck, Walter Hutchinson, Robert Kane and William Goetz, reviewed the 20th-Fox activities for the 12 months just passed.

Unprecedented Prosperity

He stated that despite a discouraging start at the beginning of the year when theatre grosses were heavily affected by enemy bombing, he was able to report that the extraordinary efforts on the part of their sales force, backed by some of the finest product that the Hollywood Studios had produced had resulted in tables being completely turned, figures to date indicated that the company would end the current year in even a stronger position that that of many peacetime years. **The future promised even better trading conditions, so far as product was concerned, revealed Mr. Harley.**

There had been talk up and down the country of possible film shortage with rumours of drastic curtailment in Hollywood budgets, with a film dearth emphasised by restrictions on British product owing to labour conditions, but it was Mr. Harley's opinion that, so far as 20th Century-Fox and their exhibitors were concerned, they might look forward to a 12 months of unprecedented film prosperity.

Exciting and Topical

R. Sutton Dawes, 20th-Fox director of sales, in a brief review of product for immediate distribution announced that due for early screening was "Man Hunt," a story based on the Geoffrey Household intriguing novel, "Rogue Male," the film of which promised one of the most exciting and unusual pictures that Hollywood has ever made. Packed with action, drama and romance it tells of a renowned hunter after the biggest game of all—the world's most hated man. Walter Pidgeon and Joan Bennett co-star in this thrilling adventure film, and George Sanders, and John Carradine head the outstanding cast of dramatic artistes. Fritz Lang directed.

Other films in this new Trade show group are "Accent on Love," featuring George Montgomery, and the new discovery, Cesar Romero's latest starring vehicle, "Dance Hall," which introduced for the first time under the Fox banner Carole Landis, for whom Darryl Zanuck predicts spectacular stardom. The group will be rounded off by a big-scale Technicolor musical, "Moon Over Miami," boasting a big cast, including Betty Grable, Don Ameche, Carole Landis and Robert Cummings, Charlotte Greenwood and Jack Haley. Directed by Walter Lang, the film contains the proverbial "everything" for perfect screen entertainment, with lilting songs, youth, romance, fun and gorgeous colour.

Release dates for this new important line up will shortly be announced.

52 Features Promised

A bold production policy has been planned by Twentieth Century-Fox which will ensure the delivery of 52 feature pictures for the season, as well as a strong quota of short subjects and a continuation of the bi-weekly Movietone News Service.

With other films now being planned, and, to suit current conditions, emphasis has been placed on musicals, comedies and spectacular action.

Musical Extravaganzas

"Week End in Havana," now cutting, is another Technicolor musical extravaganza planned on the same lavish, spectacular scale as "That Night in Rio." It marks the first production by William Le Baron for the company, and co-stars Alice Faye, Carmen Miranda, Cesar Romero and John Payne. Sonja Henie's picture, "Sun Valley Serenade," is completed, and has, in addition to the big box-office appeal of its star, seven irresistible Mack Gordon and Harry Warren hits played by Glenn Miller and his Orchestra, which is America's No. 1 band. John Payne, who has recently risen to top ranking rôles, co-stars.

Another romantic drama, "Cadet Girl," is now in production. With music and lyrics by the ace team of writers, Leo Robin and Ralph Rainger, it features three players who have rocketted to stardom, Carole Landis, George Montgomery and John Shepperd.

High Budgeted Productions

Shooting on two of the studio's most important and expensive productions is now completed, and the films are in the cutting rooms. These are "A Yank in the R.A.F." and "How Green was My Valley." "A Yank in the R.A.F.," because of its timely appeal and momentous theme, should be a terrific box-office money-maker in this country. This dramatic offering co-stars Tyrone Power and Betty Grable, with John Sutton and Reginald Gardiner. Henry King directed. Authentic flying scenes have been made with the full co-operation of the R.A.F.

One of the most beautiful novels of our time, Richard Llewellyn's "How Green was My Valley," had been filmed with a perfect cast. Walter Pidgeon, Maureen O'Hara, Anna Lee, Roddy McDowall, Donald Crisp and Sara Allgood headed the cast, which was directed by John Ford. A complete Welsh mining village correct in every detail both in exteriors and interiors was built on a Hollywood lot.

Spectacular Action

Reports received indicate that "Belle Starr" will rank among the most spectacular outdoor action picture the company has ever produced; it has been filmed in Technicolor and tells of the thrilling adventures of America's most colourful woman outlaw. Gene Tierney, it is prophesied, will soar to stardom as the "Bandit Queen." Randolph Scott is co-starred.

All the romance, action and thundering drama of Steward Edward White's best-selling novel of a two-fisted lumberjack and a dance hall queen has been transferred to the screen in "Wild Geese Calling," which stars Henry Fonda and Joan Bennett.

Following his outstanding performance in "The Cowboy and the Blonde," 20th-Fox have decided to star George Montgomery in a new series of Zane Grey adventures. The first two of these, "The Last of the Duanes" and "Riders of the Purple Sage," are now completed and will, it is believed, have immense appeal for all types of audiences.

Laurel and Hardy Comedy

A Laurel and Hardy comedy titled "Great Guns," is planned as a big special, directed by Monty Banks. Sheila Ryan will play the leading feminine rôle.

Other important pictures on the floor include "Swamp Water," the first American film to be directed by Jean Renoir, famous French director. "Confirm or Deny," a thrill-packed story of American newspaper men in England during the war, is also before the cameras. Fritz Lang is directing Don Ameche and Joan Bennett.

More to Come

Drawing on its tremendous resources, of important story properties and new purchases, 20th Century-Fox have many more specials in preparation. These include "Remember the Day," with Claudette Colbert starred and Henry King directing; "Hot Spot," based on the Steve Fisher novel, "I Wake Up Dreaming," with Betty Grable; "Benjamin Blake," with Tyrone Power and Ida Lupino; "Law and Order Inc.," with Pat O'Brien, Linda Darnell; and "Moon Tide," marking the American screen début of Jean Gabin, famous Continental star; "Song of the Islands," a Technicolor musical romance, with Betty Grable; "Sioux City," in Technicolor, with Randolph Scott; "Coney Island," an all-star super special, with Alice Faye; "White Collar Girl," with probably Betty Grable or Gene Tierney in the title rôle; "My Gal Sal," musical romance in Technicolor, with Alice Faye; "Hello, Frisco, Hello," with Alice Faye, Gene Tierney and Lynn Bari; "Ten Gentlemen from West Point," the inside story of the founding of the Military Training Academy; "Another Spring," "The Shores of Tripoli" and "Flight Surgeon." Darryl Zanuck has also announced that Ginger Rogers has been signed for Ernst Lubitsch's first picture for this company. It will be a story titled "Self-made Cinderella."

Latest British Production

The new Robert Donat starring vehicle, "The Young Mr. Pitt," the second big production on the Twentieth Century half-million pound programme, is now in its second week of shooting at the Shepherd's Bush studios, with Carol Reed directing, Edward Black as producer and Maurice Ostrer in charge of production.

The romantic interest in RKO-Radio's forthcoming topical drama, PARACHUTE BATTALION, is provided by Edmond O'Brien and Nancy Kelly

LONDON FIRE BLITZ REPRODUCED

Realism at Denham

"UNPUBLISHED STORY"

ONE of the major scenes of "Unpublished Story," the Two Cities' production, which Harold French is directing at Denham, is a reproduction of a blitz on London's dockland, with burning buildings and firemen battling with the flames, which was re-enacted on No. 5 stage.

Real flames roared in the wind, while through the billowing smoke begrimed firemen on the tops of escapes directed their hoses into the inferno. The roads and pavements were blocked with debris from the bombed buildings. Had it not been for the camera seen dimly through the murk any visitor would have thought he was back in the horror of last winter. The scene was one of the incidents seen through the eyes of a journalist who was covering the effects of the first Luftwaffe attack on London which started on September 7 last year. Valerie Hobson and Richard Green are stars of the story written by Alan ("This Man is News") MacKinnon and Havelock-Allan, which will show some at least of the heroism and nightly work of Britain's civil defence, including firemen, A.R.P., ambulance and police.

Chatting on the set with the members of the A.F.S. who are working on the picture, I learned that several of them had been fire-fighting in London, Bristol and other blitzed cities during the "black winter," as they call the period in question. All declared that Carmen Dillon's reconstruction was authentic in every detail and a vivid reminder of the situation faced by the civil defence on that dramatic "first night."

Most of the fire scenes have now been completed, and much of their success has been due to the work of D. Weeks and "Nigger," who are responsible for the "fire" and general props respectively. Due to lack of crew, even the sparks were helping to fix the many "fire-torches" around the setting.

The cast includes Miles Malleson, Brefni O'Rorke, Claud Bailey and Renee Gadd. The technical crew includes T. C. Cook, sound; Micky Anderson, assistant director; Bernard Knowles, cameraman; with Jack Hildyard, operative cameraman. T. Havelock-Allan is producing, with Theo Lageard associate producer. Script by Pat Kirwin and Sidney Gilliatt; adaptation, A. Grunwald.

Albert Modley, Butcher's latest discovery, in a scene with Jean Colin, Wally Patch and George Bolton in BOB'S YOUR UNCLE, which Oswald Mitchell is directing for Butcher's at Welwyn

YEAR AS CROWN FILM UNIT PRODUCER

IAN DALRYMPLE'S FINE RECORD

THIS week Ian Dalrymple completes his first year as producer to the Crown Film Unit, and his latest and certainly his most important production, "Target for To-night," is released in the same week.

During his first year with this unit, Ian Dalrymple has produced a number of highly successful films, including "Front Line," "London Can Take It," "War and Order," "Air Communique," "Christmas Under Fire," "Heart of Britain," "Words for Battle," "Merchant Seaman," "Ordinary People," and, of course, "Target for To-night."

Films now in production include "Thirty Thousand Men" (the story of the Libyan campaign), "Ferry Pilot" (dealing with the ferrying of American bombers across the Atlantic), "The Pilot is Safe" (a film of the Air Sea Rescue Service), and "Venture Adventure" (dealing with the Auxiliary Training Corps).

"BOB'S YOUR UNCLE"

Butcher Signs New Comedian

Production has started at Welwyn on "Bob's Your Uncle," a Butcher-Empire comedy, directed by Oswald Mitchell, who collaborated with Vera Allison in the script.

The star of the film is Albert Modley, one of the most popular Yorkshire top-liners, and he has been provided with a story which suits him admirably. It deals largely with railways and railwaymen with a strong Home Guard interest and, of course, provision has been made in the script for the interpolation of a first-class variety concert.

A strong cast has been signed with Jean Colin providing the romantic interest as the daughter of an old dug-out played by H. F. Maltby; Wally Patch also has an important rôle.

Many important settings, including a big railway terminus, have been prepared by art director Hemsley. Cameraman is Stephen Dade.

British National on Location

"One of Our Aircraft Failed to Return"

With Michael Powell out on location for exteriors on "One of our Aircraft Failed to Return," George Parish has taken the opportunity of snatching a week's holiday away from the studios.

Interiors for the Mickey Powell subject are to be made at Denham.

John Baxter is working on preliminaries for J. B. Priestley's "Let the People Sing," which will go into production at the Rock Studios when George Formby's new Columbia subject, "Double Trouble," comes off the floor at Rock.

Meanwhile, Elizabeth and Leslie Hiscott are working on an original story, not yet titled, dealing with some East End refugees who are moved to a mansion in Park Lane. The Hiscotts have just completed "The Seventh Survivor" for British National.

"PORTRAIT OF A BRITISH FOREMAN"

Title Changes of Ealing Films

Two title changes are announced by Michael Balcon. "Portrait of a British Foreman," now in production, becomes "The Foreman Went to France," and "The Big Blockade," now cutting, which was changed to "Siege," has reverted to its original title.

Balcon himself has gone down to Cornwall for a short visit to join "The Foreman Went to France" unit there. Director Charles Frend has been devoting most of his time so far to the large-scale French refugee scenes. Evacuated women and children and local Cornish folk are appearing in these sequences, representing the French peasants fleeing from approaching Nazis and dodging machine-gun fire from enemy 'planes.

An unexpected note of realism was introduced into the shooting of these scenes when the local air raid sirens sounded in the middle of one of the shots. Fortunately for the unit, the realism went no further. No Nazi 'plane put in an appearance. But Goering had nevertheless obliged by introducing the right atmosphere!

"Thunder Rock"

The Boultings' New Subject

THE production of the great play success of the war, "Thunder Rock," is in course of preparation by Roy and John Boulting, whose organisation, Charter Film Productions, made "Pastor Hall," the anti-Nazi story, which created a sensation here and in the States.

The story of "Thunder Rock," which was written by an American, Robert Ardrey, revolves around a cynical, disillusioned American newspaper correspondent who, having seen history in the making through the doors of Europe's post-war chancelleries, resolves to escape from a world which he believes to be doomed. How he attempts this, fails, and returns to play a part in the battle of to-day, provides unusual entertainment in which drama and genuine comedy are skilfully interwoven.

Stars Richard Greene and Valerie Hobson with producer A. Havelock-Allan are obviously pleased with the progress of the Two Cities' production UNPUBLISHED STORY, for Columbia release

"DOUBLE OR NOTHING"

George Formby in Action at Rock

The first of the Hillcrest series George Formby independent feature productions for Columbia release with the tentative title "Double or Nothing" has completed its first week at Rock with Marcel Varnel as director and producer and Ben Henry as associate producer.

The film is concerned with the adventures and misadventures of an operatic extra, who is persuaded by an astute publicity woman to impersonate an absentee operatic star whom he closely resembles. George Formby portrays both these rôles, and Linden Travers is the brainy publicity woman.

During the past week shooting has been confined to a large composite luxury flat where Formby has been putting over a new number, "I'd Do it with a Smile," which, although different to the usual Formby style, has the makings of a hit song.

Holmes Paul, the art director, has even outdone his usual brilliant design on the flat setting, and cameraman Arthur Crabtree, whose outstanding camera work on "Kipps" will be remembered, has made the most of the opportunity, and turned in some magnificent work.

Crew include Ernest Gartside, as production manager; Phil Branden and Billy Boyle, first and second assistants; Bill McLeod, operative cameraman; Harold King and G. Diamond, sound; Frank Buckingham, stills; Peggy Singer, continuity, and Harry Bidgood is musical director.

E. C. H. Muir, Western Electric service engineer for Dundee and district, has joined the Navy as a sub-lieutenant. His wife is also to do her bit in the Services and has enlisted in the W.A.A.F. Mr. Muir came to Dundee two years ago from Glasgow, and during his stay has made many friends in the kinema Trade who wish him good luck and *bon voyage* for the duration.

Concluding Sequences of 'Hatter's Castle'

Deborah Kerr Continues to "Rough It"

DEBORAH KERR, playing the feminine lead in "Hatter's Castle," continues to "rough it." Having already been soundly slapped by Robert Newton, portraying the role of James Brodie—she had already undergone this face-slapping experience in two of her previous pictures—the actress last week, was called upon to jump from a moving railway train and slide down a bank!

The sequence is that in which Deborah Kerr, as Mary, leaps from a train just before it crosses the Tay Bridge. The rain was pouring down in no uncertain manner and the huge wind machines were blowing furiously. This was one of those scenes which Miss Kerr was thankful to have finished and done with!

However, she came through the ordeal with flying colours, and it is confidently predicted that this will prove to be one of the dramatic high-lights of "Hatter's Castle."

Filming a Disaster

On another part of the set was a reproduction of Levensford railway station, complete with a train, which was being used for the preliminary scenes of the Tay Bridge disaster. To produce an illusion of an actual crash and the train hurtling over the bridge, as seen from inside the carriage, a special camera rig was introduced by cameraman Mutz Greenbaum.

The camera was fixed to a wooden cradle suspended from the studio roof, and at the moment of the disaster the cradle could be pushed forward in a sort of sideways spiral movement that produced an amazing illusion of a buckling carriage.

Special Effects

As "Hatter's Castle" is nearing completion, other small inserts were being shot on the stage, including the interior of the engine driver's cabin, the signal-box and the outside of the fateful train. Many special effects of rain and wind were in use, and an illusion of movement was imparted to the train by moving part of the platform past the carriage windows, as the train supposedly steamed out of the station on its last journey.

A special trailer has been made for the picture, and can be claimed as the most original screen trailer ever produced for boosting a British production.

"FATE KNOCKS THE DOOR"

Paul Soskin on Exteriors

Several opening scenes in Paul Soskin's new Conqueror production, "Fate Knocks the Door," require exterior shooting on a racecourse, and this has given the producer quite a problem to solve, *i.e.*, how to shoot a racecourse without a racecourse, without permission to use a racecourse, without spending the cost of the picture building a racecourse, and even if he wished to, how to manage without the slightest possibility of getting the material in war time.

Soskin took two camera units to a well-known course as arranged, at no small expense as can be imagined, only to be told at the last moment that it would not be possible to shoot, and so the problem remains, although we feel sure that the producer will soon overcome whatever objections there might be, as long as the authorities do not keep him waiting until the weather is against exterior production, or it interferes with studio work.

Eyes of Fleet Street

Anyhow, this is only a minor sequence in "Fate Knocks the Door," which is a story of the war through the eyes of Fleet Street, the leading characters being famous correspondents and newspaper personalities. Soskin tells us there are nearly a dozen principal rôles, including at least four stellar parts, although he is casting every character with box-office names, which he will announce in full as soon as possible.

Anthony Asquith is directing "Fate Knocks the Door," which Paul Soskin assures us will be made as one of the biggest productions of recent years; it was scripted by A. de Grunwald and Terence Rattigan from the original story by one of our foremost journalists.

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B.K.S. WINTER LECTURE PROGRAMME

Light in the Darkness

AMERICAN law is not British law, but it is interesting to read in the *Better Theatres* supplement to the *Motion Picture Herald*, that it has been definitely decided in the United States "that fixtures cease to be personal property when they are firmly attached to the real estate in such a way that they cannot be removed without destroying or causing material injury to the realty."

VARIOUS judicial cases are quoted in the article, the most important being that in which it was held that theatre chairs conforming to the shape and plan of a theatre, fastened to the floor, and used only for the seating of an audience, constituted fixtures. Had this view been upheld in this country (Norman Hart put the case very strongly) seating would have been placed in Part I of the War Damage Act, and insurance would have been unnecessary.

UNDETERRED by the experiences of last winter, the B.K.S. has adjusted its lecture dates and arranged a very useful set of papers to be given at the various sessions. By beginning this month, shutting down during the blackest part of the year and resuming during the latter part of the winter it is hoped that the Society's usefulness may be maintained and extended by well attended meetings, entertained and informed by specialist papers.

TO open the second half-season a subject has been chosen which completes a trilogy of pyscho-physiological activities in connection with kinematography. Illuminating and fascinating have been the papers on the optical and aural processes of the human economy. These are to be supplemented by a paper on speech which should prove no less interesting than those which preceded them.

IN addition to its lecture activities, the B.K.S. has been busy in many other directions—with the British Standards Institutions and with the Physical Society Colour Group, upon which Major Cornwell Clyne is the representative.

IT has become the custom for usherettes to wear uniform, which is usually of some dark material. The other day I was in a kinema where a girl in a white overall was wielding the torch, and it seemed to me a useful innovation. She was probably an emergency substitute borrowed from the café, but I could not help thinking that the white garment made her much more easily recognisable in the darkness of the auditorium. Dark serge with gold piping may look very nice at the morning staff parade, but the garb of the dentist's receptionist is certainly (if clean—as it should be) quite as dainty and seemingly better suited to work in a dim light. In these days of restriction it means fewer coupons.

ALWAYS there is likely to spring up between intention and practice some difference which tends to nullify the former. The cases which are being brought to the notice of the C.E.A. of Employment Exchange treatment of girls called up to register provide emphasis in this direction. In addition to the unsettlement of girl employees in the kinema by Exchange officials who either have never heard of the relief promised by Ministry officials in London or find it convenient to ignore the instruction, there is the difficulty experienced in the cases of girls trained to work in the projection room who are treated as though their work were as unimportant as a luxury trade job. On Tuesday the officers of the C.E.A. attended the Ministry of Labour offices in connection with the supply of female labour in kinemas, in the hope of preserving the diminished staffs from transfer.

J. BENSON.

MUSICAL DIRECTOR OF SILENT DAYS

Manager-Organist in Newcastle

It is always a pleasure to give publicity to any of my old musical directors, organists or pianists of the early silent days who have weathered the stormy sound film period and are still holding important positions. G. Elton Roberts is a case in point, for he came into the kinema world in 1915 as organist at the Orpheum, Croydon, next with Signor Campoli at Balham, where a small son of the signor used to come into the orchestra after school hours and try to memorise some of the old "Tavan" fantasies. He is now Alfredo Campoli, the celebrated violinist. Some years afterwards, while organist at the Brixton Palladium, G. E. Roberts had the smallest (four rank) Wurlitzer ever installed in this country and deputised for Quentin Maclean one day each week on the giant 30-rank Christie at the Regal, Marble Arch. After five years at the Astoria, Old Kent Road, S.E., we find him with Paramount, with whom he acted as resident or guest organist for seven years. A.B.C. secured his services to open the organ at the Regal, Harrogate, and after a six months' stay he joined the Odeon circuit at Watford and Morden in 1938, transferred to "guest" organist duties until appointed house manager-organist at his present theatre, the Odeon, Newcastle-on-Tyne, where he is now broadcasting on the Wurlitzer and entertaining his enthusiastic North Country patrons. His broadcast recitals prove his sound musicianship, and his genial personality should ensure good management.

A. W. O.

THIS WEEK'S PROJECTION ROOM

Projection equipment at the 20th Century Theatre, Soho Square, includes Simplex projectors with Peerless Magnarcs. RCA High Fidelity sound is employed

INSURANCE OF WESTERN SOUND REPRODUCERS

C.E.A. Dissatisfied With War Damage Position

THE unsatisfactory position of hirers of Western Electric reporoduction apparatus under the War Damage Act, was lengthily discussed at the C:E.A. General Council meeting on Wednesday of last week without a solution to the problem being reached. Amendment of the Act in order to protect Western Electric hirers was urged, the Association solicitors concurring in the opinion that only in this way could the situation be fairly met

The debate arose on the report of the Legal, Finance and Parliamentary Committee, which stated that the difficulties arose from the fact that the War Damage Act, 1941, does not give exhibitors an insurable interest in talking picture apparatus on hire.

The matter was considered in the light of a circular which Western Electric have issued to their customers.

No Reinstatement Clause

It is realised, states the report of the committee, that it is not a satisfactory situation for exhibitors to be left with their sets uncovered because at the present time the Western Electric Co. are the only parties obliged to insure and they are under no legal obligation to reinstate a set that has been damaged or destroyed, nor to apply any money which is paid to them at a later date by way of compensation to the reinstatement of that set.

Recourse to the Board of Trade for amending legislation neither solves the immediate problem for cover nor would the resulting situation be very materially improved.

There are points arising on which further explanation is desired, and a meeting between the officers of the C.E.A. and Mr. Leach, of the Western Electric Co., had been arranged.

Following that meeting your committee recommends the General Council to authorise the officers to communicate to the members their report on the situation with advice, if they so desire, as to the steps which the members should take in relation to the contract. The report was adopted.

The President Explains

Discussion arose on a question by A. Freedman asking for guidance as to what to do.

Replying, Col. S. K. LEWIS (president) said:—

"Where equipment such as this is on hire owners insure under the Act, and if the equipment is damaged or blitzed, the owners, having paid the premium, will draw the insurance benefits and are under no obligation to reinstate the set or to part with any portion of the reimbursement. They ask that you will refund the premiums they are now paying for insurance on your set, and in return they will reinstate the set, and will place against the net cost of reinstatement the amount they receive from the Government by way of compensation, for which you indirectly have paid the premium.

"It is a difficult thing to know what to advise. I do not think I would like to say to you 'Do not insure,' or 'Do insure,' because the fallacy would be if we said 'Do not sign this,' and in the meantime that unfortunate exhibitor had his set destroyed by enemy action, you would have a perfect right to say 'Where am I? You told me not to do it and now I have no set at all.'

"If we say 'Do sign' it is unsatisfactory in view of the fact that Western Electric stands to benefit, when the set is reinstated, through secondary rentals, which, in the event of a set remaining moribund, they will not draw.

"The view of the committee is that Western Electric should bear part of this agreement, but the point of paramount interest is an adequate cover for the set you have, whether covered by Western Electric and indirectly by you, or indirectly by you and again a further cover by you in order that if your set is damaged you are able to have compensation to reinstate a new set or have the set repaired."

An Unfair Agreement

A. S. Moss considered it a very unfair agreement, because the exhibitor paid the premium and if the damage exceeded the amount of insurance the exhibitor, apart from paying the premium, would have to pay the amount over and above what was received from the Government. Whatever happened Western Electric came out on the right side and stood to lose nothing at all. It would be as well to ask Western Electric what would happen to their business after the war if they did not reinstate.

Major GALE felt the General Council should give a lead to exhibitors. It was another case of the old Mirrophonic controversy. He considered that in advising exhibitors to sign they would undermine the negotiations now proceeding.

The PRESIDENT pointed out that what Western Electric could do was a legal matter as advised by the Association solicitors.

Amendment Essential

Coun. MEARS considered Western Electric had a contract and an obligation to fulfil. Did their liability consist of collecting money? At the end of ten years it was an established custom that an exhibitor should pay a nominal sum of £5 and have the use of the set for a further ten years. In that case, as he has insured and paid the whole premium, does it rest with Western Electric the period of time to be taken and the amount of reinstatement was going to cost? They might say reinstatement would cost £2,000, the compensation is £500 and the exhibitor will have to pay £1,500.

He felt strongly the Association should go to the Board of Trade for amendment of the Act, which he was sure they had never intended should be a hardship on the kinema business.

The Legal Position

The President asked the solicitor (G. Ogilvie Mitchell) to explain the situation

Mr. MITCHELL said: It is correct to say the Board of Trade might be approached to amend the provisions of the Act, which are as they stand distinctly unfair on persons who have apparatus on hire. The position as I read the Act, although it is obscure and generally considered to be obscure, is this: If the apparatus is on hire it must be insured by the person who has hired it out. That person is only required to insure for the value. The definition of value in the Act is not clear, but it is generally accepted by the Bar, and by my profession, to mean the value at which it stands to the person who has hired it. If that is left as it is, then the insurer who has let the apparatus on hire may after the war receive a certain sum of money, which may even be an inconsequential sum of £5, for the valuable equipment he has let and the luckless hirer who has paid hundreds of pounds will have to replace out of his own money.

The other aspect, and perhaps the more unfair one, is that there is no insurable value given to the hirer for what he has paid and no insurance company will insure any of it for the amount which we have devoted to part payment of that equipment. So while I quite agree with Coun. Mears that an amendment of the Act ought to be made at the moment we are in a parlous condition.

C. P. METCALFE considered that an exhibitor must decide for himself if he was prepared to take the risk of being blitzed between now and September 30. There was a danger, however, that the counterparts might not be received in time.

It was pointed out that the General Council had already been instructed to approach the Board of Trade.

POOL CARBONS

Conducted by ***THE SHOWMAN***

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

A KINEMA-GOER who makes a habit of attending different kinemas in his locality declares that with the coming of less experienced personnel to the theatre, little inconveniences and annoyances have made their appearance of which the management is unaware.

In two, at least, of these halls there is a door which is frequently opened during a performance, admitting a shaft of light which is disconcerting to the patron keen on the picture. It suggests that a light lock which had existed previously has been removed, and the annoyance resulting from its removal has not been recognised

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THE booking of the two Paramount films "Victory" and "Virginia" at the Odeon, Bognor, provided John Slatter, the new manager, with an opening to engage in some good topical publicity. Large V signs were painted in the form of double white arrows on the pavement leading to the main entrance from left and right, which read THIS WAY TO VIRGINIA and VICTORY, and the foyer mirrors and pillars carried 6-in. paper Vs in contrasting colours. A double-crown board consisted of a hinged V and bore appropriate slogans for incorporating the V *motif*. During his first week at Bognor, Mr. Slatter broke three house records: Sunday, Friday's Military Night, and Saturday. He is specialising in variety presentation as his Friday feature, and has already conducted a Forces quiz between the R.A.F. and the Army, with vocal soloists and chorus; and a revival of the radio feature "I Want to be an Actor," the test piece being a sketch by L/cpl. Gale Webb. Barry Humphryss presides at the piano for these special occasions, with John Slatter as compère.

19,000 Coppers Spared

THE Formby film, "Spare a Copper," was exploited in novel but very effective manner at Newton Abbot, where manager G. M. S. Dennyss raised £80 for Service charities entirely by copper contributions. Ten thousand people saw the film, so that their offerings—19,000 coppers—ran out at nearly twopence per person.

Elaborate preparations were made well in advance, and every section of the Services were represented in the speakers and uniformed collectors at each performance. The chairman of the Council, opened the campaign and other speakers included Naval, Army and Air Force officers, ministers of religion, members of the council and leading officials in each branch of A.R.P. The sum raised was equally divided between the Services' Comforts Fund to buy wool for the local W.V.S. to knit comforts for the three fighting Forces; the Civil Defence Comforts Fund to buy wool for the local W.V.S. to knit comforts for the local A.R.P. personnel; the Services Hospitality Fund to provide an outing for 50 patients from a naval hospital, any surplus cash from the latter to be donated to the organised fund.

For "Quiet Wedding" (Paramount), special pulls of d/c blocks were distributed in handbill form by the pageboy attired in dress suit and tall hat, a special wedding gown display was arranged with the leading ladies' salon in the town with special stills, and other window tie-ups were arranged, and extra space in the Press completed a successful campaign.

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One Momentous Hour

THE end of double summer time provided Robert T. Burns, of the Regal (A.B.C.), Twickenham, with an excellent tie-up for "Target for To-night" (A.B.F.D.). It consisted of a slide showing a clock face. The wording carries the name of the film, also a reminder to patrons to put back the clock, and adding: *It takes one hour to screen the Greatest Film of the War.*

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A week prior to the show, a series of announcements from the stage backed-up by editorial and advertising campaigns in the local newspapers, paved the way, and this was followed up by the distribution of some hundreds of specially worded invitations.

The show was opened by the Chairman of Woking U.D.C., and prior to the arrival of the Colonel-in-Command of a R.A.S.C. Battalion, a guard-of-honour from the H.Q. staff formed up outside the theatre. Some 300 special guests, including uniformed detachments from A.T.S. units, fire services, wardens, first-aid parties accepted invitations, and in all this M. of I. show attracted an audience of over 650. Among those who spoke during the show was George Dexter, the M. of I. films officer for the S.E. Region.

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The prizes for the contest were presented by Lieutenant-Commander Nunnley, R.N., and the models were judged by a model expert—Lieutenant Tapper, R.N.V.R. Lieutenant Nunnley gave a brief recruiting talk on behalf of the Fleet Air Arm, and his speech received a great ovation.

One of the many window and shop tie-ups effected by British Lion in connection with the release at the Theatre Royal, Manchester, of Republic's MELODY RANCH, the million-dollar Gene Autry special. The above display is at Lewis's, Manchester

KINGSTON-ON-THAMES AND ITS ORGAN MUSIC

ALL SILENT SAVE ONE

My somewhat belated visit to Kingston-on-Thames last week revealed that the only kinema which was featuring the organ was the Regal (A.B.C.), where Alex Taylor has been resident solo organist at the console of the Wurlitzer for the last five months. At the Regal all organists have a very happy hunting ground, for manager Mills had many years of orchestral conducting experience when legitimate music was the order of the day in the musical accompaniment of the silent films. Added to this, he is an excellent showman, whose experience in presentation is valuable, and the co-operation between manager and organist is therefore close and intimate in character with a common sympathy of the musician.

Alex Taylor's long organ record, both in America and in this country, is well known, and the basis of his recital was light humour and chances of popular community effort, which the Regal organ fans appreciated to the full. They should be good judges, as many of our leading organists have been either "guests" or resident at this theatre, and the organ always a feature. The Granada house is using its organ most weeks, but there was no organist this week, although Derek Scott had finished a resident season on the previous Saturday.

Unfortunately, the organ at the Odeon, a Compton, is not in use at present and this applies also to the Elite.

A. W. O.

FOR SEPT. 22 RELEASES

Compiled by A. W. Owen

"ZIEGFELD GIRL"
(M-G-M)

CERT. A. 11,905 ft. Reg. No. F.4238. Reviewed in KINE. July 10, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Hedy Lamarr, James Stewart, Judy Garland, Lana Turner.
ATMOSPHERE.—Spectacular musicale, depicting the hectic and poignant experiences of three Ziegfeld Follies girls, with many song and dance ensembles.
ORGAN.—"Rhapsody in Blue," Gershwin (Chappell), excerpts, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1395 by Paul Whiteman and his orchestra.

"HIGH SIERRA"
(Warner)

CERT. A. 8,964 ft. Reg. No. F.3607. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Humphrey Bogart, Ida Lupino.
ATMOSPHERE.—Tense melodrama in gangster settings, concerning both crime and the mind of the criminal. The human and inhuman side of the "killer's" character is cleverly portrayed in Sierra mountain scenery.
ORGAN.—"Premiere Petite Suite," G. de Michell (Bosworth). "Prelude" only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1026 by the London Concert Orchestra.

"REACHING FOR THE SUN"
(Paramount)

CERT. A. 7,340 ft. Reg. No. F.4229. Reviewed in KINE. July 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Joel McCrea, Ellen Drew.
ATMOSPHERE.—Domestic comedy-drama with a motor-assembly plant background concerning a country youth and a town girl, who when married quarrel as to which environment they shall live in.
ORGAN.—"By the Shrine of the Sun," Elliott (Bosworth), with adaptation from the piano solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1082 by the Regent Classic Orchestra.

"MELODY FOR THREE"
(RKO-Radio)

CERT. U. 6,035 ft. Reg. No. F.4098. Reviewed in KINE. May 22, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Jean Hersholt, Fay Wray.
ATMOSPHERE.—Drama, the latest of the Dr. Christian series, in which this practitioner is able to reconcile a husband and wife and become the mentor of their brilliant young violinist son.
ORGAN.—"Softly Awakes My Heart" ("Samson and Delilah"), Saint-Saens (Ricordi), with adaptation from the vocal-piano copy, or the Alder Trio piano-conductor copy of "Samson and Delilah" Fantasia.
NON-SYNC.—As organ, recorded by the Alfredo Campoli Trio on Decca-Brunswick F.3755.

"INVISIBLE GHOST"
(Pathé)

CERT. A. 5,540 ft. Reg. No. F.4214. Reviewed in KINE. June 26, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bela Lugosi, Polly Ann Young, John McGuire.
ATMOSPHERE.—Supernatural murder mystery melodrama of spine-chiller hokum, in which a doctor becomes a homicidal maniac under the influence of his estranged wife.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the orchestral piano-conductor copy. Synchronisation with the orchestral recording is an asset.
NON-SYNC.—As organ, recorded on H.M.V. C.2292 (London Symphony Orchestra), or on H.M.V. C.2612 (Eight-Piano Ensemble).

"IN OLD COLORADO"
(Paramount)

CERT. U. 5,977 ft. Reg. No. F.4274. Reviewed in KINE. July 10, 1941.
PUBLICITY.—One 6-sheet.
STARS.—William Boyd, Russell Hayden.
ATMOSPHERE.—Romantic comedy-drama, the latest of the Hopalong Cassidy series, fights, chases and stampedes providing the spectacular thrills. There is quaint comedy and picturesque scenery.
ORGAN.—"Il Seraglio" Overture, Mozart (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, with recording on H.M.V. 2194 by the Vienna Philharmonic Orchestra.

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KINGSTON-ON-THAMES AND ITS ORGAN MUSIC

ALL SILENT SAVE ONE

My somewhat belated visit to Kingston-on-Thames last week revealed that the only kinema which was featuring the organ was the Regal (A.B.C.), where Alex Taylor has been resident solo organist at the console of the Wurlitzer for the last five months. To the Regal all organists have a very happy hunting ground, for manager Mills has many years of orchestral conducting experience when legitimate music was the order of the day in the musical accompaniment of the silent films. Added to this, he is an excellent showman, whose experience in presentation is valuable, and the cooperation between manager and organist is therefore close and intimate in character with a common sympathy of the musician.

Alex Taylor's long organ record, both in America and in this country, is well known, and the basis of his recital was light humour and chances of popular community effort which the Regal organ fans appreciated to the full. They should be good judges, as many of our leading organists have been either "guests" or resident at this theatre, and the organ always a feature. The Granada house is using its organ most weeks, but there was no organist this week, although Derek Scott had finished a resident season on the previous Saturday.

Unfortunately, the organ at the Odeon, Compton, is not in use at present and the applies also to the Elite.

A. W. O.

FOR SEPT. 22 RELEASES

Compiled by A. W. Owen

"ZIEGFELD GIRL" (M-G-M)

CERT. A. 12,744 ft. Reg. No. F.4235. Reviewed in KINE. July 3, 1941.
PUBLICITY. One 4-sheet, one 12-sheet, one 6-sheet.
STARS. Hedy Lamarr, James Stewart, Judy Garland, Lana Turner.
ATMOSPHERE. Spectacular musicale, depicting the lurid and poignant experiences of three Ziegfeld Follies girls with many song and dance ensembles.
ORGAN. "Rhapsody in Blue" (Gershwin-Chappell) excerpts with adaptation from the pianoconductor copy.
NON-SYNC. As organ, recorded on H.M.V. C.1[illegible] by Paul Whiteman and his orchestra.

"HIGH SIERRA" (Warner)

CERT. A. 9,841 ft. Reg. No. F.3997. Reviewed in KINE. May 29, 1941.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS. Humphrey Bogart, Ida Lupino.
ATMOSPHERE. Tense melodrama in gangster setting, concerning both crime and the mind of the criminal. The human and inhuman side of the killer's character is cleverly portrayed in Sierra mountain scenery.
ORGAN. Premiere Petite Suite "G." de Michelis (Boosey). Prelude only, with adaptation from the orchestral manuscript to bar copy.
NON-SYNC. As organ, recorded on Bosworth B.C.[illegible] by the London Concert Orchestra.

"REACHING FOR THE SUN" (Paramount)

CERT. A. 7,530 ft. Reg. No. F.4229. Reviewed in KINE. July 10, 1941.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS. Joel McCrea, Ellen Drew.
ATMOSPHERE. Domestic comedy-drama, with a motor assembly plant background concerning a country youth and a town girl, who, when married, quarrel as to which environment they shall live in.

ORGAN. "By the Shrine of the Sun," Elliott (Bosworth), with adaptation from the piano solo copy.
NON-SYNC. As organ, recorded on Bosworth B.C.[illegible] by the Regent Classic Orchestra.

"MELODY FOR THREE" (RKO-Radio)

CERT. U. 6,953 ft. Reg. No. F.4098. Reviewed in KINE. May 22, 1941.
PUBLICITY. One 6-sheet.
STARS. Jean Hersholt, Fay Wray.
ATMOSPHERE. Drama, the latest of the Dr. Christian series, in which this practitioner is able to reconcile a husband and wife and become the mentor of their brilliant young violinist son.
ORGAN. "Softly Awakes My Heart" (Samson and Delilah), Saint-Saens (Ricordi), with adaptation from the vocal-piano copy, or the Alder Trio piano-conductor copy of "Samson and Delilah" Fantasia.
NON-SYNC. As organ, recorded by the Alfredo Campoli Trio on Decca-Brunswick F.[illegible].

"INVISIBLE GHOST" (Pathé)

CERT. A. 5,340 ft. Reg. No. F.4214. Reviewed in KINE. June 26, 1941.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS. Bela Lugosi, Polly Ann Young, John McGuire.
ATMOSPHERE. Supernatural murder mystery melodrama of some-choller-ho-nun, in which a doctor becomes a homicidal maniac under the influence of his estranged wife.
ORGAN. "Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the orchestral piano-conductor copy. Synchronisation with the orchestral recording is an asset.
NON-SYNC. As organ, recorded on H.M.V. C.2270 (London Symphony Orchestra) or on H.M.V. C.2612 (Light Piano Ensemble).

"IN OLD COLORADO" (Paramount)

CERT. U. 5,977 ft. Reg. No. F.4274. Reviewed in KINE. July 10, 1941.
PUBLICITY. One 6-sheet.
STARS. William Boyd, Russell Hayden.
ATMOSPHERE. Romantic comedy-drama, the latest of the Hopalong Cassidy series, fights, chases and stampedes providing the spectacular thrills. There is quaint comedy and picturesque scenery.
ORGAN. "Il Seraglio" Overture, Mozart (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC. As organ, with recording on H.M.V. 2194 by the Vienna Philharmonic Orchestra.

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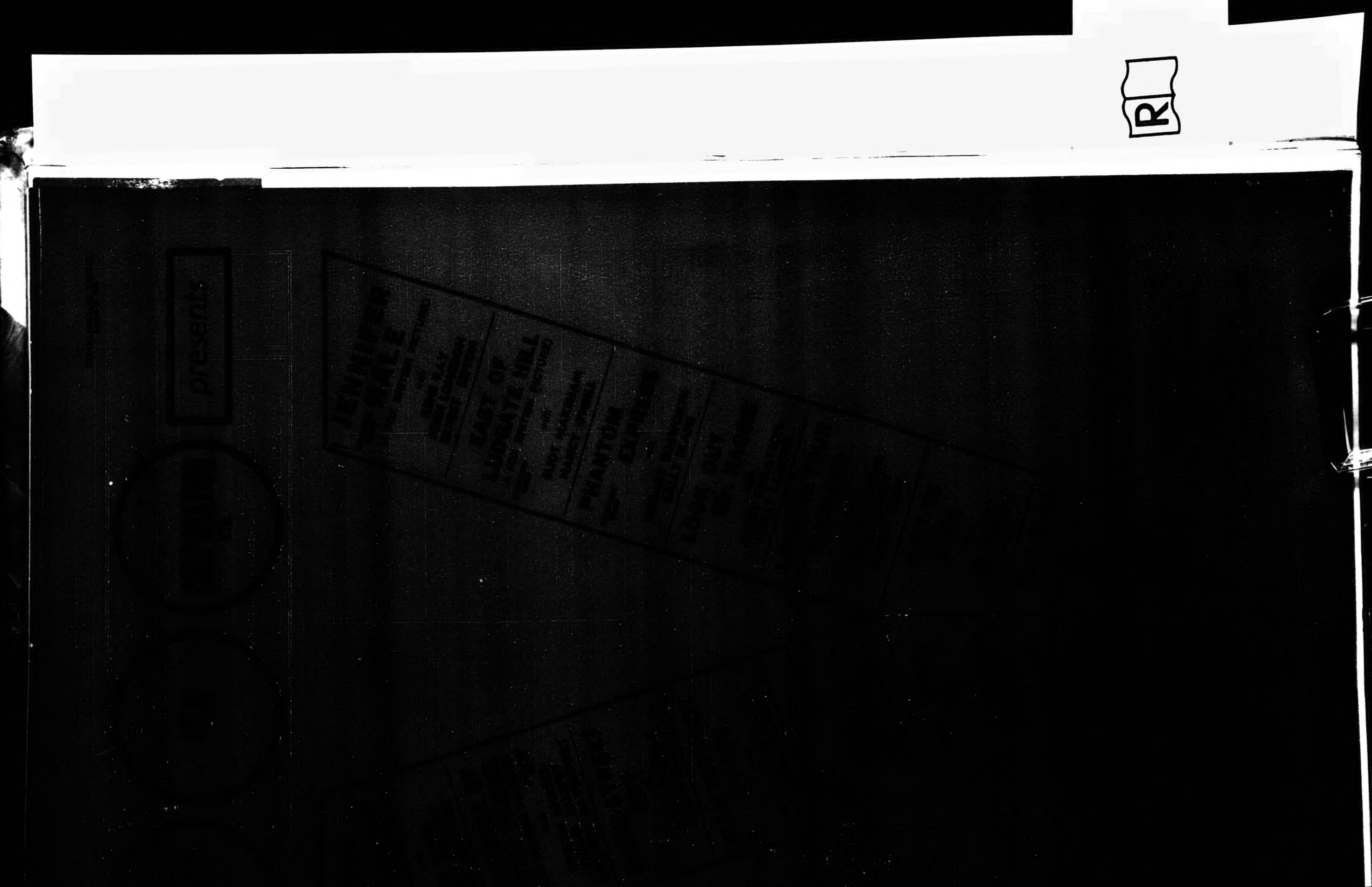
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WANTED, reliable Manager for a super-kinema, North London. Full particulars, and if exempt from military service, to Secretary, Amalgamated Picture Theatres, Ltd., 225, Oxford Street, W.1.

EXPERIENCED Manager required, exempt from military service, for 700-seater in outskirts of London. State age, experience, and salary.—Write, T., Box 1007, Kinematograph Weekly.

WANTED, experienced Manager, London suburb, 15 miles; personality; exempt; strict disciplinarian; salary £4 plus 5 per cent. Norman Conquest please apply.—Secretary, M., Box 1002, Kinematograph Weekly.

MANAGER-OPERATOR wanted for small Cornish kinema.—State age and lowest wage to U., Box 1006, Kinematograph Weekly.

WANTED immediately, capable, experienced Chief for Camborne, Cornwall. Wire, 'phone or write (state wage and when available), Cinemas, 51, Victoria Street, Paignton, Devon. 'Phone: 67676 Paignton.

WANTED, Chief Operator-Electrician.—Write, New Cinema, Ilfracombe.

WANTED, AN EXPERIENCED SECOND OPERATOR TO ACT AS RELIEF CHIEF; SAFE AREA, 10 MILES FROM LONDON; 100 PER CENT. TOP WAGES OFFERED; ONE USED TO B.T.H. OR RCA; PERMANENCY.—APPLY, Q., BOX 1004, KINEMATOGRAPH WEEKLY.

WANTED, Second Operator, experienced; permanency, with prospects of improvement for right man; good wage.—Apply, Manager, Dominion, Acton. ACORN 4484.

SALESMEN required by renting company for Nottingham and Liverpool territories.—Write, R., Box 1005, Kinematograph Weekly.

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MANAGER (exempt), experienced all duties, competent technically, desires reasonable position, London or South.—P., Box 885, Kinematograph Weekly.

MANAGER desires change; age 40; exempt; over 20 years' managerial and technical experience.—O., Box 884, Kinematograph Weekly.

MANAGER open for engagement; over military age; smart appearance; fully experienced; circuit or independent halls.—F., Box 891, Kinematograph Weekly.

MANAGER, aged 50, showman, over 20 years' all-round experience, town and country, desires position; excellent credentials.—Write, Manager, 72, Perry Hill, Catford, S.E.6.

EXPERIENCED THEATRE MANAGER, OVER MILITARY AGE, WITH RECENT KINEMA MANAGEMENT EXPERIENCE, SEEKS ENGAGEMENT, LONDON SUBURB OR HOME COUNTIES PREFERRED.—Y., BOX 894, KINEMATOGRAPH WEEKLY.

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MANAGER (41), desires change; good appearance; energetic showman; also thoroughly experienced Variety; best offers only.—L., Box 1001, Kinematograph Weekly.

ASSISTANT Manager, thoroughly capable of management, exempt military service, requires immediate engagement with either Circuit or independent; anywhere.—W., Box 892, Kinematograph Weekly.

EXPERIENCED Manager, Kinema or Variety, at liberty; over military age.—Apply, V., Box 1009, Kinematograph Weekly.

KINEMA Manager disengaged (exempt); highest references; over 10 years with one company.—Louis Wilson, 4, St. Margaret's Drive, Twickenham, Middlesex. 'Phone: Popesgrove 3139.

SITUATIONS WANTED (cont.)

MANAGER FROM BLITZED AREA IN MIDLAND TOWN WOULD BE PLEASED WITH RE-ENGAGEMENT; LIFE EXPERIENCE IN KINEMA AND THEATRE MANAGEMENT AND ALL BRANCHES; WELL KNOWN THROUGHOUT THE BUSINESS AS BOX-OFFICE RECORD BREAKER; REFERENCES OF THE HIGHEST POSSIBLE STANDING; WAS ALSO ON TOWN COUNCIL FOR NORTHERN COMMAND ENTERTAINMENTS FOR HIS MAJESTY'S FORCES; WILL BE PLEASED TO HEAR OF ANY GOOD OPENING; CAN TAKE COMPLETE CONTROL AND FULLY CONVERSANT WITH ALL CIRCUIT ROUTINE; EXEMPT MILITARY SERVICE.—WRITE, S., BOX 1005, KINEMATOGRAPH WEEKLY.

MANAGER (47), recently disengaged, desires management of small hall, preferably independent; Midlands or North preferred; or would consider position as Representative; excellent references.—Write, N., Box 1003, Kinematograph Weekly.

OPERATOR disengaged; over military age; W.E. experience; small hall, London or near preferred.—Bailey, 105, Hartland Drive, Ruislip, Middlesex.

FOR SALE AND WANTED

PROJECTION Lenses for sale, new. Write for details. F. 4½ in., F. 4¼ in., F. 3¼ in.—A., Box 896, Kinematograph Weekly.

NBW Curtains for sale, three pairs of legs, average 20 ft. deep, in green satin; accept reasonable offer; send for particulars.—B., Box 897, Kinematograph Weekly.

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TWO Marshall Type E.6 16-mm. Sound Film Projectors, complete, for sale.—Particulars, Cooper, 7 Bishopscourt, Sheffield, 8. 'Phone: 51755.

TECHNICAL BOOKS

MOTION PICTURE PHOTOGRAPHY. By C. L. Gregory, F.R.P.S. (Obtained to order only.) (1927.) Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MODERN THEATRES AND CINEMAS. By Morton Shane. Comprising an able and brilliantly written survey of modern design, its achievements and follies. Profusely illustrated. 15s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

STAGE LIGHTING: PRINCIPLES AND PRACTICE. By C. H. Ridge and F. S. Aldred, with an Introduction by HERBERT M. PRENTICE. The treatment of stage lighting in this book is essentially practical, but the artistic side is always prominent. It ranges from technical consideration of apparatus, including the most modern type of Colour Organ, to a scientific study of colour blending and the subtle aid that appropriate lighting gives to the interpretation of a play. For both professional and amateur electricians the book is an invaluable guide. Price 8s. post free from Odhams Press, Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SUCCESSFUL FILM WRITING. By Set Margrave. This book enables anyone writing a film story to know what to aim at and in what form to cast his ideas. Mr. Margrave gives a practical demonstration of film writing by showing the evolution of "The Ghost Goes West" from a short story to the finished shooting script complete with frame measurements and technical instructions actually used in the production of the picture. Only in this detailed and practical survey can the intending film writer discover exactly how to set about his task. With four illustrations. (1937.) Price 6s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

THE THEATRE AND MOTION PICTURES. The articles contained in this book, which comprise a selection from the New Edition of the Encyclopædia Britannica, give a comprehensive survey of the Architecture of the Theatre, Production and Direction, Make-up, Stage Design, Costume Design, Acting, Sound Motion Pictures, and a great deal of interesting information regarding Motion Pictures. (1933.) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays. (1922.) Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur., Aug. 21	2.30 p.m.	Phoenix	The Great Lie	Warner	Bette Davis	—
,, ,, 21	2.30 p.m.	Cambridge	The Big Store	M-G-M	Marx Brothers	—
Fri., ,, 22	11 a.m.	Phoenix	The Great Mr. Nobody	Warner	Eddie Albert	—
,, ,, 22	2.30 p.m.	Phoenix	Underground	Warner	Jeffrey Lynn	—
Tues., ,, 26	11 a.m.	Private Theatre	Lady Scarface	RKO-Radio	Dennis O'Keefe	—
Wed., ,, 27	2.30 p.m.	Cambridge	Father Takes a Wife	RKO-Radio	Gloria Swanson	—
Thurs., ,, 28	10.30 a.m.	Carlton	The Shepherd of the Hills	Paramount	John Wayne	—
,, ,, 28	11 a.m.	Studio One	He Found a Star	G.F.D.	Vic Oliver	—

BIRMINGHAM

Fri., Aug 22	10.45 a.m.	Paramount	A Day in Soviet Russia	Anglo-American	———	U
,, ,, 22	10.30 a.m.	Scala	Caught in the Draft	Paramount	Dorothy Lamour	U
,, ,, 22	10.30 a.m.	Forum	False Witness	British Lion	Weaver Brothers	U
Tues., ,, 26	10.30 a.m.	Forum	Country Fair	British Lion	June Clyde	U
,, ,, 26	10.30 a.m.	Scala	Billy the Kid	M-G-M	Robert Taylor	—

CARDIFF

Fri., Aug. 22	10.45 a.m.	Park Hall	The Seventh Survivor	Anglo-American	Austin Trevor	U
,, ,, 22	11 a.m.	Odeon	Caught in the Draft	Paramount	Dorothy Lamour	U
Tues., ,, 26	10.45 a.m.	Empire	Rookies on Parade	British Lion	Bob Crosby	U
Wed., ,, 27	10.45 a.m.	Odeon	Country Fair	British Lion	June Clyde	U
,, ,, 27	11 a.m.	Park Hall	The Big Store	M-G-M	Marx Brothers	—

GLASGOW

Fri., Aug. 22	10.45 a.m.	Paramount	A Day in Soviet Russia	Anglo-American	———	U
,, ,, 22	10.45 a.m.	La Scala	False Witness	British Lion	Weaver Brothers	U
Wed., ,, 27	10.45 a.m.	Regal	Mr. District Attorney	British Lion	Dennis O'Keefe	A
,, ,, 27	10.45 a.m.	Regent	The Big Store	M-G-M	Marx Brothers	—

LEEDS

Fri., Aug. 22	10.45 a.m.	Odeon	A Day in Soviet Russia	Anglo-American	———	U
,, ,, 22	10.45 a.m.	Scala	Mr. District Attorney	British Lion	Dennis O'Keefe	A
Tues., ,, 26	10.45 a.m.	Tower	Riding on a Rainbow	British Lion	Gene Autry	A
Thurs., ,, 28	10.45 a.m.	Tower	Billy the Kid	M-G-M	Robert Taylor	—

LIVERPOOL

Fri., Aug. 22	10.45 a.m.	Paramount	A Day in Soviet Russia	Anglo-American	———	U
Tues., ,, 26	10.45 a.m.	Paramount	False Witness	British Lion	Weaver Brothers	U
Wed., ,, 27	10.45 a.m.	Majestic	The Big Store	M-G-M	Marx Brothers	—
Thur., ,, 28	10.45 a.m.	Trocadero	Mr. District Attorney	British Lion	Dennis O'Keefe	A

MANCHESTER

Fri., Aug. 22	10.45 a.m.	Odeon	A Day in Soviet Russia	Anglo-American	———	U
,, ,, 22	10.30 a.m.	Theatre Royal	Rookies on Parade	British Lion	Bob Crosby	U
,, ,, 22	10.30 a.m.	Theatre Royal	Young Bill Hickok	British Lion	Roy Rogers	U
Tues., ,, 26	10.45 a.m.	Odeon	False Witness	British Lion	Weaver Brothers	U
Wed., ,, 27	10.45 a.m.	Odeon	Billy the Kid	M-G-M	Robert Taylor	—

NEWCASTLE

Fri., Aug. 22	10.45 a.m.	Odeon	A Day in Soviet Russia	Anglo-American	———	U
,, ,, 22	11 a.m.	Essoldo	Country Fair	British Lion	June Clyde	U
Tues., ,, 26	10.45 a.m.	Haymarket	False Witness	British Lion	Weaver Brothers	U
Wed., ,, 27	10.45 a.m.	Essoldo	Billy the Kid	M-G-M	Robert Taylor	—
Thur., ,, 28	11 a.m.	Tatler	Riding on a Rainbow	British Lion	Gene Autrey	A

NOTTINGHAM

Tues., Aug. 26	10.30 a.m.	Carlton	Rookies on Parade	British Lion	Bob Crosby	U
,, ,, 26	10.45 a.m.	Scala	Billy the Kid	M-G-M	Robert Taylor	—
Wed., ,, 27	10.30 a.m.	Carlton	Mr. District Attorney	British Lion	Dennis O'Keefe	A
Thur., ,, 28	10.45 a.m.	Ritz	He Found a Star	G.F.D.	Vic Oliver	—

SHEFFIELD

Fri., Aug. 22	11 a.m.	Regent	False Witness	British Lion	Weaver Brothers	U
Tues., ,, 26	11 a.m.	Union Street	Mr. District Attorney	British Lion	Dennis O'Keefe	A
,, ,, 26	10.45 a.m.	Cinema House	Caught in the Draft	Paramount	Dorothy Lamour	U
Wed., ,, 27	10.45 a.m.	Cinema House	The Big Store	M-G-M	Marx Brothers	—
Thur., ,, 28	11 a.m.	Cinema House	Riding on a Rainbow	British Lion	Gene Autrey	A

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